Senior 4
English Language Arts
Standards Test

Responding to Text

June 2005

Manitoba
Building for the Future

For Local Marking Use

Marker #1

Marker #______

Team #______

Marker #2

Marker #______

Team #______

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106-03455/

Instructions

You have been exploring the theme *Games*. You thought about what you already know and recorded new ideas. You also shared ideas with others. Now you will respond to questions in this *Responding to Text* booklet.

1. Read each question carefully and provide a clear and fully developed response. Answer the questions on your own.

2. Record all your answers directly in this booklet.

   If you require more space to write your responses, use only the *Extra Pages* available from the supervising teacher. If you use any *Extra Pages*

   - indicate you have done so at the end of the question;
   - include your **booklet number** and **question number** on each *Extra Page*; and
   - staple each page into this booklet at the appropriate question.

3. Note that question 1 is worth 10 marks. Be sure to respond to only **one** of the texts.

Points To Remember

- Before beginning to write in this booklet, check to see that the booklet number on the top right hand corner of the cover is the same as the number on your *Process Booklet*.
- **You will have this booklet only until the end of today's session.**

Competition

or

Beyond the Wall of Resistance

1. Choose **one** of the following texts from the *Process Booklet*: 10 marks

"Competition" by Barbara Novak 101

or 102

"Beyond the Wall of Resistance" by Rick Maurer

Write an extended response in which you

- explain the meaning of victory with reference to the text you have chosen;

and (5 marks)

- explain how **this** meaning of victory relates to your personal experience. (5 marks)

Parents teach kids how to be bullies

2. What kind of support for his ideas does Allan Levine use in the article "Parents teach kids how to be bullies"? Evaluate whether or not this support is credible.

5 marks

103

Tales from the Negro Leagues

3. Identify a language choice or other stylistic choice the writer uses in "Tales from the Negro Leagues" and explain an effect it has on the reader.

5 marks

104

The Game

4. Explain how the poem's organizational structures, techniques, and/or transitions help the reader interpret the poem "The Game". 5 marks

105

FoxTrot

5. Evaluate whether or not the cartoon "FoxTrot" presents a balance of perspectives. Support your evaluation with reference to this cartoon. **5 marks**

106

It Doesn't Hurt

6. Answer the author's question, "What are we teaching our children?" Support your response with further reference to the text "It Doesn't Hurt". 5 marks

107

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GAMES

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Overview

You are beginning the Senior 4 English Language Arts Standards Test on the theme *Games*. The test provides texts and test activities for students in Senior 4 Comprehensive Focus, Literary Focus, and Transactional Focus courses.

Test Activities

You will be involved in a variety of test activities over four days. The flow chart on the opposite page outlines the sequence of activities, the marks, and the time allocated for each activity.

All work is to be completed independently, except for the group discussion on Day 1.

Be aware that plagiarism constitutes fraud or theft and will result in a **test score of zero**. Plagiarism is defined as the presentation of someone else's ideas or writings as one's own.

Student Test Booklets

You will use two booklets for the test.

1. *Process Booklet*—You will have this booklet for all four test sessions. You may go forward or back to any section of this *Process Booklet* throughout the test process.

2. *Responding to Text*—You will receive the *Responding to Text* booklet after the group discussion. You will have this booklet for the remainder of the Day 1 session only.

Draft Paper (tear-out) is provided at the back of this booklet and is to be used for planning and drafting your text beginning on Day 2. You may request *Extra Pages* if you require them for any of the test activities.

All test materials must be submitted at the end of each session. No materials other than those listed below may be brought into the classroom.

Student Supplies

You will need a black or dark blue ink pen for responses that will be marked. An HB pencil, eraser, and highlighter may be used for all other parts of the test. You may use an English dictionary, thesaurus, and grammar handbook during all test sessions. However, no bilingual dictionaries or other outside material of any type may be brought into any test session, nor may any test-related materials be taken from the test room. Computers, computer software, or electronic devices of any kind are **not** to be used.

Sequence of Activities

Day 1

3 hours

Exploring the Theme *Games*

- Activating Your Thoughts
- Reading and Viewing Texts
- Recording Ideas from Texts

60 minutes

- Clarifying Thoughts With Others—Group Discussion — 20 minutes

Responding to Text 35 marks

Connecting Ideas 10 marks

Previewing the Writing Task

100 minutes

Submit all materials

Day 2

1 hour

Planning and Developing Your Text

- Planning Your Content
- Planning Your Writing Variables
- Drafting

Submit all materials

Day 3

1 hour

Developing Your Text

- Revising and Editing

Reflecting 10 marks

Submit all materials

Day 4

1 hour

Recording Your Writing Variables 5 marks

Writing the Final Copy and Proofreading 40 marks

Submit all materials

◄You may go forward or back to any section of this booklet during the test process.►

DAY 1

3 hours

Exploring the Theme *Games*		
• Activating Your Thoughts		60 minutes
• Reading and Viewing Texts		
• Recording Ideas from Texts		
• Clarifying Thoughts With Others—Group Discussion		20 minutes
Responding to Text	35 marks	100 minutes
Connecting Ideas	10 marks	
Previewing the Writing Task		

◄—You may go forward or back to any section of this booklet during the test process.—►

Exploring the Theme *Games*

Activating Your Thoughts

Consider the following as you begin to think about the theme *Games*. You may wish to use the space below to jot down some initial thoughts.

- I had a positive experience with games when ...
- I had a negative experience with games when ...
- Some reasons why I play games are ...

Reading and Viewing Texts

Read and view the following pages (6–25). While you read, you may wish to make note of any ideas, questions, insights, or reactions you have, or highlight sections you find important and interesting. You will have an opportunity later to share these ideas with others.

BAIT
12
BAIT
14

Volleyball game, Canada.

Men playing draughts, Nigeria.

European playing cards, around 1760.

JEOPARDY!

WHEEL OF FORTUNE

Fear factor

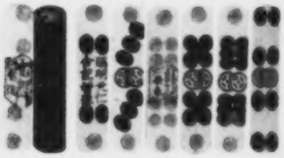
Man playing shinny, a North American aboriginal game.

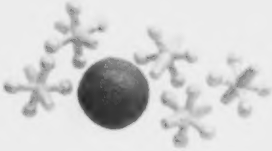
Hopscotch player, England.

MONOPOLY
SCRABBLE
GO
LIFE
Twister moves
BATTLESHIP

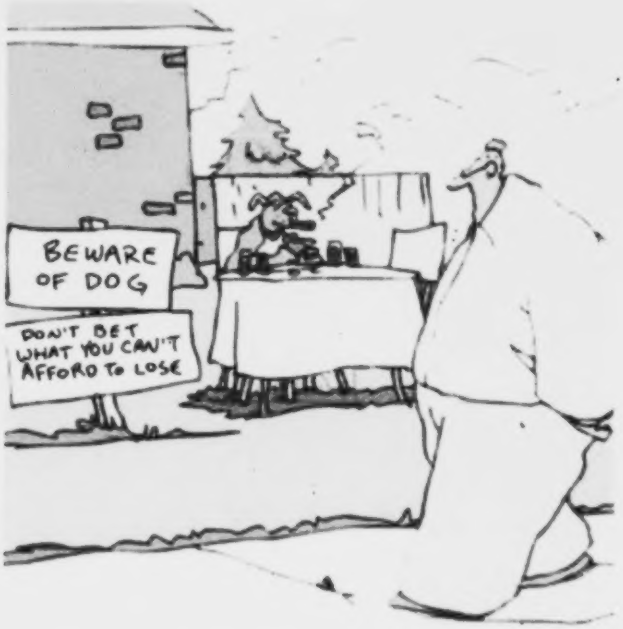
Board Games

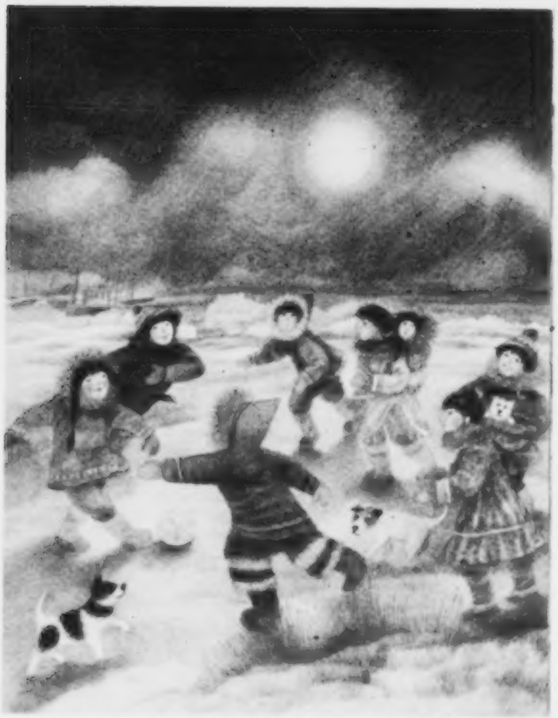
Chinese
Dominos



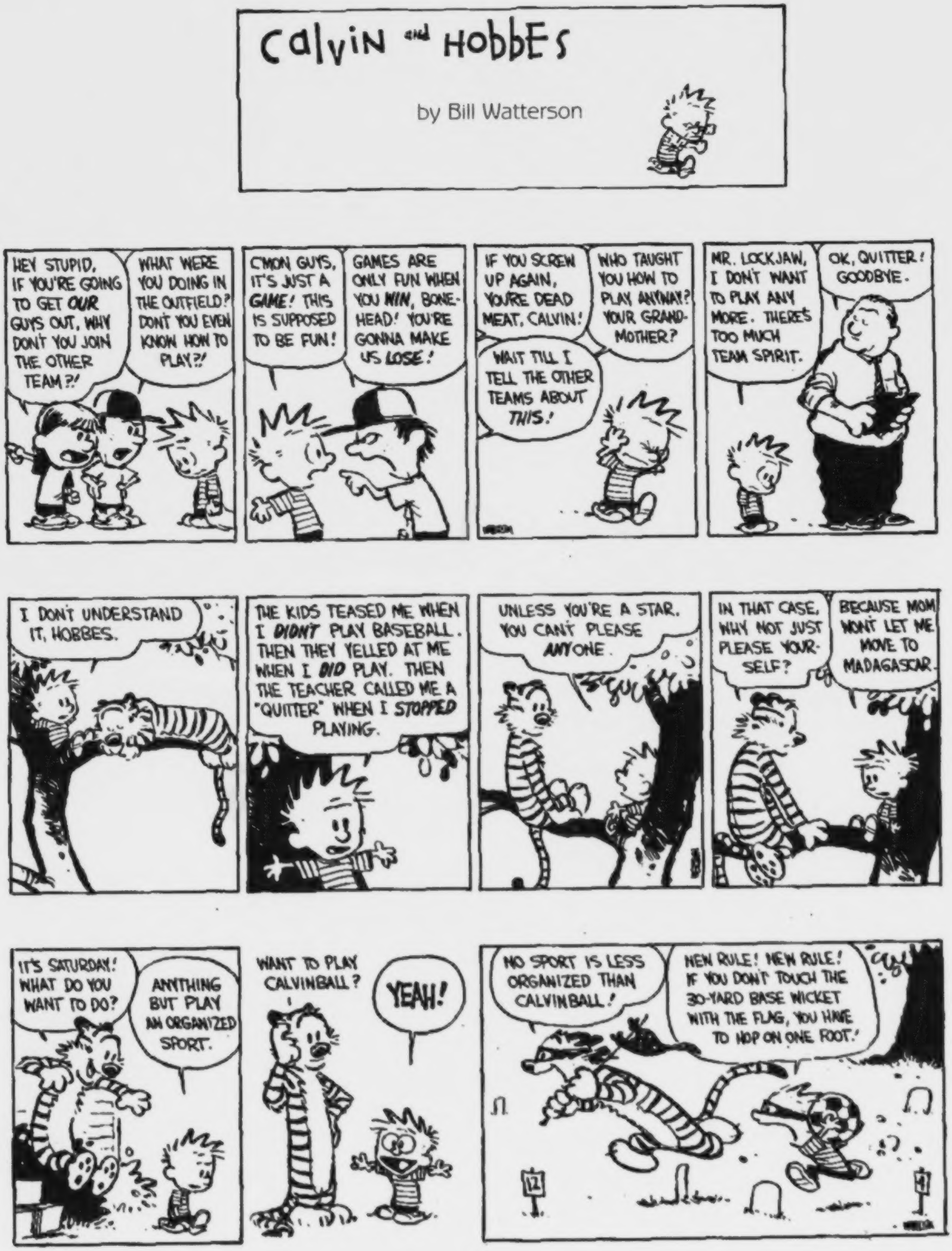


Ball and jacks


BEWARE OF DOG
DON'T BET WHAT YOU CAN'T AFFORD TO LOSE



Vladyana Krykorka (illustrator), in *Northern Lights: The Soccer Trails*


Calvin and HobbEs
by Bill Watterson
HEY STUPID, IF YOU'RE GOING TO GET OUR GUYS OUT, WHY DON'T YOU JOIN THE OTHER TEAM?!
WHAT WERE YOU DOING IN THE OUTFIELD?! DON'T YOU EVEN KNOW HOW TO PLAY?!
C'MON GUYS, IT'S JUST A GAME! THIS IS SUPPOSED TO BE FUN!
GAMES ARE ONLY FUN WHEN YOU WIN, BONEHEAD! YOU'RE GONNA MAKE US LOSE!
IF YOU SCREW UP AGAIN, YOU'RE DEAD MEAT, CALVIN!
WHO TAUGHT YOU HOW TO PLAY ANYWAY?! YOUR GRANDMOTHER?
WAIT TILL I TELL THE OTHER TEAMS ABOUT THIS!
MR. LOCKJAW, I DON'T WANT TO PLAY ANY MORE. THERE'S TOO MUCH TEAM SPIRIT.
OK, QUITTER! GOODBYE.
I DON'T UNDERSTAND IT, HOBBES.
THE KIDS TEASED ME WHEN I DIDN'T PLAY BASEBALL. THEN THEY YELLED AT ME WHEN I DID PLAY. THEN THE TEACHER CALLED ME A "QUITTER" WHEN I STOPPED PLAYING.
UNLESS YOU'RE A STAR, YOU CAN'T PLEASE ANYONE.
IN THAT CASE, WHY NOT JUST PLEASE YOURSELF?
BECAUSE MOM WON'T LET ME MOVE TO MADAGASCAR.
IT'S SATURDAY! WHAT DO YOU WANT TO DO?
ANYTHING BUT PLAY AN ORGANIZED SPORT.
WANT TO PLAY CALVINBALL?
YEAH!
NO SPORT IS LESS ORGANIZED THAN CALVINBALL!
NEW RULE! NEW RULE! IF YOU DON'T TOUCH THE 30-YARD BASE WICKET WITH THE FLAG, YOU HAVE TO HOP ON ONE FOOT!
12
4

Competition

Barbara Novak

The sun felt like a warm hand on his back. Spring; and the sight of the snow now melting into dark stains in the concrete made him impatient.

First the bass clef, then the treble bounced up and down as Lin Ho skipped up the steps to the library. This year Mrs. Ho embroidered the bright yellow clefs on the knees of his pants. Last year she'd stitched them on his back pockets. Lin didn't have the heart, or the courage, to refuse to wear them.

Under one arm he carried a book of Chopin mazurkas. He opened the heavy glass door with his free hand and waited for his mother to enter. Mr. Ho couldn't come today. He was short-staffed at the restaurant.

Inside the foyer they found Sister Noella studying the Competition Program. Lin liked Sister Noella. Her protruding teeth made her look like she was smiling even when she wasn't. She'd been his teacher now for four years, since he was five. At six she had him playing Bartok and Mozart. At seven he'd entered his first competition and won a scholarship. At eight he'd won an even bigger scholarship. Yesterday he won first prize with his Bach Partita for candidates 16 years and under, and tied for another first with a Dohnanyi Rhapsody for 17 years and under though he wasn't yet ten.

Lin loved music. But what he wanted more than anything in the world was to play right-wing for the Edmonton Oilers.

"Guess what I'm doing today!"

"What?" Sister Noella bent down so that he caught her familiar scent of Ivory soap and mothballs.

"I'm going to Brantford to play in an out-of-town exhibition game. The nun looked pleased.

"And what piece are you going to play?"

"No, Sister. I'm going to play hockey!"

"Hockey!" She straightened up. Sister Noella was very tall—much taller than Lin's father. Maybe six feet tall. Lin would have liked to know exactly how tall Sister Noella was but he was afraid it would be rude to ask. He wished he were that tall.

"Isn't that exciting," she added.

Lin didn't think she sounded excited at all. He started to explain that Brantford was where Wayne Gretzky grew up, but didn't have time to finish because the bell sounded and they had to hurry into the auditorium.

The first competition of the morning was for students playing sonatinas. Since Lin was already playing sonatas, which were harder, he wasn't entered in the sonatina class. He would compete in the Chopin competition, which was next. Ordinarily he liked listening to the other candidates. Sometimes everyone chose the same piece. Last year he'd heard a set of Kabalevsky variations so many times that when he got home he could play it by ear. But today he wasn't thinking about music.

For nearly a year he'd begged his father to let him join the team. "Who ever heard of a Chinese hockey player?" Mr. Ho had muttered, even as he drove him to the arena to sign up. And now the team was going to play in Brantford! Lin had never been to Brantford before. He'd never been out of Woodstock. He was glad the competition was in the morning. It would be terrible to have to miss the game. As it was he'd be missing hockey practice, but he'd given the coach a note from his father so he'd been excused. The team bus would pick him up at noon in front of his house.

Turning around, he cast a glance at the clock. Fifteen minutes past nine. Quickly, Lin counted the heads in the front row where the sonatina candidates waited their turns. Each sonatina might take ten minutes, he figured, since they had to play all three movements. That meant it would take more than an hour before his class even began. And if his class didn't begin until 10:30 he might not get out until 11:30 or even later and he'd still have to get home and change into his hockey uniform before the bus arrived.

At the end of each sonatina he stole another peek at the clock until his mother placed a restraining hand on his shoulder. The pieces were shorter than he'd figured, averaging only six minutes. He calculated how much longer before the Chopin class would begin, and started to fidget again as he thought about the hockey practice he was missing, right before the most exciting game of the whole season. He wished he could play hockey just half as well as he could play Chopin. But he was as clumsy on the ice as he was nimble on the keyboard. He'd never scored a single goal. Sometimes the coach didn't even call him off the bench. But at the last game he'd made an assist. That had been more wonderful than any prize he'd ever won in music. He couldn't understand why everyone made such a fuss about playing the piano. It was like being praised for eating or sleeping.

Shortly after ten o'clock the winners of the sonatina class were announced. Then, to Lin's dismay, the judges filed out of the hall to take a break. The candidates for the Chopin class were called to take their places in the front row. Mrs. Ho squeezed Lin's hand as he jumped up. Sister Noella gave him a whispered reminder to play the mazurka the way Chopin, who was thin and small like Lin, would have played it.

The girl beside him in the front row asked if he were nervous. Lin was never nervous before playing in public, though Sister had warned him he might be when he got older. She wasn't nervous either, she said, carelessly flipping back one braid with a mittened hand.

Mittens! It wasn't cold in the auditorium. Nobody was wearing a coat. Why was she wearing mittens?

"To keep my muscles warm," she explained.

Her mother must have made her wear those mittens, Lin thought. He slid his music book lower on his lap to conceal the clefs on his knees. Then he peered around to count heads. Seven players ahead of him and five after, plus himself made thirteen. With any luck they'd be finished and out of there by eleven-thirty.

The judges returned and rang the bell. A girl with a pony tail and red glasses mounted the steps to the stage and sat down at the piano. Lin tried to concentrate. He knew the piece—a Chopin waltz in B minor. It was supposed to glide along but this girl pumped her elbows up and down so it sounded jerky, and she was going too fast, losing control of the rhythm. That's what happened to him when he played hockey, he thought. He'd overskate the puck and lose control—when he could get the puck in the first place.

He was picturing the moment when the coach would send him into the game when he suddenly became aware of an uncomfortable silence. His first impulse was to leap to his feet, certain that it was his turn, that everyone was waiting for him and he hadn't heard the bell. But no, the problem was at the piano. The sixth candidate's fingers hesitated over the keyboard. Lin heard nervous coughs and the rustling of programs in the audience behind him. Finally, the boy's right hand plunked out a smattering of notes; his left bobbed helplessly. Lin recognized a passage from the *Minute Waltz,* something he'd never wanted to learn. Lowering his head, he traced the clefs on his knees, unable to watch. He heard the boy start back at the beginning only to break down again in the fifth bar when his left hand came crashing in on the wrong chord.

One of the judges cleared his throat. "Perhaps you'd better use your music," he said.

Lin raised one eye. To his amazement, the boy grinned at the audience, shook his head and loped off the stage without a trace of embarrassment.

The girl beside Lin had taken off her mittens and was twisting them into tight blue balls. The bell sounded and she made her way quickly to the platform. Lin sighed when she too began to play the *Minute Waltz*. At least it was short, he thought. Longer than a minute but not by much. His hands, when he rubbed them together, felt surprisingly cold and a little damp. He slid his music book onto the floor and turned around to check the clock.

The girl finished to a spontaneous burst of applause and returned to her seat. Lin heard the scratching of pens as the judges wrote their comments. When the bell rang he stood up and edged along the row, brushing past the legs of the girl who had just played and those of the other candidates. His own legs felt rubbery which caused him to wonder whether he might be sick. Trying to ignore the ripple of laughter that greeted his knees as he crossed the stage, he sat down at the piano and adjusted the bench.

Later he couldn't remember having started to play the mazurka at all. Somehow, his fingers had been playing the music while he was crossing the blue-line with only forty seconds left in the game. He had perfect control of the puck. The goalie, his face hidden behind the mask, was ready for him. A defenceman swung around from the left, but Lin managed to check him and deke the goalie at the same time. With an amazing backhand shot he scored! His third goal! A hat-trick for Lin Ho!

The repeats. Had he played his repeats? With a jolt, Lin realized that he didn't even know what piece his fingers were playing. And that's when they stopped. There was no hope of picking it up anywhere, not even at the beginning. All he knew was that he was registered in the Chopin section for fourteen years and under. Taking a deep breath, he launched into a bridge of Chopin-like chords with runs in his right hand. Then he played the only music that was in his head—the *Minute Waltz*. He sensed he was playing it in the wrong key-it sounded too high-but he was afraid to shift now; Afraid even to look at his fingers, he shut his eyes.

It seemed to Lin that he'd been playing for much, much longer than a minute. In fact, he was sure he'd repeated this passage before. With a sinking feeling, he realized what had happened. Instead of coming to the end of the waltz, he was back in the middle again. Unless he could figure out how to end it, he could be trapped in the *Minute Waltz* forever. The third time through he improvised a suitable approximation of the cascade of notes that led to the final cadence.

The applause startled him. There were even some cheers. Didn't people know what a terrible mess he'd made up there? The judges must have known, and Sister Noella, and his mother. There she was, smiling at him as though it didn't matter. Lin bowed again, more in apology than in acknowledgement, and hurried off the stage.

The girl with the mittens stared at him as he took his seat. "What edition were you using?"

"My own."

Weeks of practice had worn certain pages of his music book so that now, when he picked it up off the floor; it opened automatically to the mazurka he was supposed to have played. He half expected the notes to have vanished from the page, so completely had they disappeared from his memory. The sight of them in the book, familiar and orderly, seemed impossible.

For the first time that morning Lin lost track of the clock. Oblivious to the remaining performances, he didn't even notice the judges coming to the front to announce the winners, not until one of them began to talk about how to play Chopin.

"The most important thing," he was saying, "is not the notes but the music."

Wrong notes were bad enough, thought Lin. But to play the wrong piece. And to play it in the wrong key and then have to make up the ending. That was a disgrace.

"... and that's why we were unanimous in our decision to award the first prize to candidate number eight, Lin Ho."

Lin opened his mouth to protest but no sound came out. The judge looked down at him, a benign smile flattening his chin. Lin slipped the certificate between the pages of his music book quickly, as though he were ashamed of it. Then he joined his mother at the back of the auditorium, stiffening against the touch of her fingers resting proudly on the back of his neck. Sister Noella shook his hand and congratulated him. He stared mutely at the bits of white enamel poking out from under her top lip, unable to decide whether or not she was really smiling.

Outside, his nostrils filled with the first sweet scents of spring. It occurred to him that hockey season would soon be over.

Barbara Novak was a Canadian writer of children's and adult fiction and drama. Her work has been published in literary magazines and broadcast on CBC radio.

An excerpt from

Beyond the Wall of Resistance:

Unconventional Strategies That Build Support for Change

Rick Maurer

We are a win-lose society. Every night, television serves up protagonists who win over their opponents. The sports pages tell us in banner headlines who won and who lost. News stories are framed as battles between adversaries, even when the contest seems to be only in the eye of the reporter. This mindset can be so pervasive that we fail to even see that there might be other alternatives.

The problem with a win-lose mind set is that it limits our options when cooperation is called for. I like sports; I don't want baseball to change into a New Age event in which no one wins. But in the workplace, an us-versus-them model can be a killer. As our product design "team" tries to get a new product to market, we engage in a "full court press" to get it out the door before accounting can object. Headquarters "drives home" a new initiative. Our "home runs," "slam dunks," "two-minute drills," and "blitzes" make competitors of the people who should be our business partners.

Although we call this healthy competition, it is anything but. Assuming that our new idea will face stiff opposition, we begin to view the fight to save our dream as a battle royale. To the victor belong the spoils.

If competition is the only way, then it will be impossible to build alliances with all who have a stake in the outcome. Competition causes us to assume that our interests are at odds with those of other people, even though they may be sitting in the office next to ours.

In 279 B.C. the emperor Pyrrhus fought the Romans at Asculum, His army won, but at a tremendous cost in lives. He was said to have declared, "One more such victory and I am lost." Such Pyrrhic victories are common in organizations.

Our desire to win at all costs blinds us to the toll it takes. In 1973, 20th Century Fox tried a new way of selling movies to television. Instead of selling rights for a fixed fee, they set up bidding wars between the networks. One of the first films offered was *The Poseidon Adventure*. The network executives couldn't stop themselves, even when they realized they had gone over their break-even point. It wasn't that they wanted the film so badly—they just didn't want another network to get it. ABC finally got the rights to show the film a single time for $3.3 million, knowing that they they would probably lose over a million dollars!

ABC's "win" only cost them money. When competition this intense occurs inside an organization, your win can leave a bitter taste in the mouths of the losers. The Pyrrhic nature of the victory becomes evident when we try to build support for our next change. It is then we realize the cost of winning was too high.

Game theory teaches that in economics, trade, and even war, the unbridled urge to win escalates conflicts, often resulting in stalemates or extremely costly victories. Game theory searches for alternatives to these zero-sum games (games with a winner and a loser—or in this case, two losers) by suggesting that players look for strategies in which both sides can either win or keep losses to a minimum.

Rick Maurer is a motivational speaker and consultant who specializes in leading change efforts. His other books include Why Don't You Do What I Want?

Winnipeg Free Press, April 30, 2000 Slice of Life

End boorish behaviour

Parents teach kids how to be bullies

By Allan Levine

GROWING up, I was never much of a fighter. Apart from a few typical physical altercations with my younger brother—for which as the eldest I'm certain I received the blame and the brunt of the punishment from my parents—I believe I have been in only two or three real fist-fights in my life. Mind you they were, as I recall, rather short and tame affairs and involved differences of agreement with schoolyard friends.

There is only one occasion when I should have been more physical but for a variety of reasons—not the least of which was that I probably would have lost the argument and badly—chose to do nothing. I regret my lack of action to this day.

It was in the locker room at West Kildonan Collegiate in 1971 and I was in Grade 10. There was this nasty bully in the school, large, mean, rude and unpredictable. He did not like the Jewish boys in the class and made no effort to hide it. In fact, he was proud and boastful of his prejudices.

On that day, one of my friends had said something rather innocuous to him at the end of a phys-ed class. "Bite your tongue, Jew", he responded caustically. Normally, I would never countenance fighting, but we should have punched him in the nose right there and then. Instead, his hateful words were only met with silence. There must have been five or six of us who could have set him right, though given his reputation, we were all too timid to do anything about it.

Since then, I have made more of an effort to stop bullying, intimidation and rudeness, when I see it. In or out of the classroom, it is behaviour that I absolutely will not tolerate from my students. And as a parent, I have made it a point to intervene whenever I have witnessed it. When my children were younger, this involved addressing conflicts at the playground, which in turn led to several loud arguments with other parents who adhered to the law of the jungle—even in a sandbox. Their message of social Darwinism was clear: The strong will survive and play with any toys they want; the weak will be relegated to another part of the park.

That is the thing with bullies. They grow up to be parents and sometimes pass on to their own children the same insecure and objectionable behaviour. Hockey at the local community centre has been especially bad for this. You actually have to see the way some parents conduct themselves to believe it. They cheer when their son hits a player on the other team, whether the check was legal or not. They scream and swear—and I do mean swear with the choicest collection of four-letter words you can think of—at the referee, at the other players and at the opposing coach.

Sometimes, if you are lucky, the referees will toss a rude parent out of the arena, but given that many referees in local hockey are young kids themselves, they also can be intimidated by a group of bully parents. Recently, I lost patience with one such individual who objected to a few questionable calls in a game in which my 13-year-old son was playing.

There were several children in the stands, including my 10-year-old daughter, so after at least 10 to 15 minutes of non-stop swearing, I strongly suggested that this person leave the arena. Not surprisingly, he did not appreciate my advice, but rather responded in the only way such a person knows how: with several rude hand gestures. I ignored him the rest of the game and he did quiet down.

The truth is, we are surrounded by rudeness and loud-mouths in most public places. You know who I mean. They are the drivers who cut you off and then wave a finger in your face when you look at them the wrong way. They are the people who smoke in a clearly marked non-smoking area and dare you to do something about it. They are the talkers in a movie who will not be quiet even when you politely ask them to do so or the ones who never shut off their cell phones at a concert. They are those inconsiderate passengers on an airplane who refuse to put their chair upright when dinner is being served. In short, they are the selfish and rude among us, whose own parents forgot to teach them the basic rules about getting along with others.

It is also true that some of this behaviour is connected to the fast-paced and stressful life we all lead. We over-program our children, live in an unforgiving climate, have to fork over too much of our hard-earned money in taxes, drink too much coffee and have to stand in far too many lineups.

Still, despite the hectic pace of life, there remains a place for politeness and civility, particularly when it comes to dealing with children. Already, my son tells me that there is a great deal of swearing and attempted intimidation on the ice during most of his hockey games. Is this part of the game or are these younger players merely modelling the adults in their midst?

In time, these boys will grow up to have children of their own and the cycle of rudeness will continue. There must be another way. Like using a bit of common sense while you are at the arena or behind the wheel of your car. Let's stop the boorish and bullying behaviour if not for yourself, then at least for the sake of the next generation.

Allan Levine is a historian, writer, and teacher based in Winnipeg. He has written several books which have been nominated for a variety of awards..

Tales from the Negro Leagues

LORNE BROWN

During the first half of the twentieth century, black baseball players were not given the opportunity to play in major professional leagues. Because there were many talented black ballplayers, they played on all-black teams, first as independent ball clubs, and then starting in 1920 in their own black leagues. These Negro Leagues operated parallel to the white major leagues, playing their own World Series and All-Star games. After 1947, when Jackie Robinson was signed on to a major league team, the colour barrier was finally broken and the most talented black players were signed on to major league teams, resulting in the end of the Negro Leagues.

The following tale exaggerates the accomplishments of famous baseball players from the Negro Leagues!

In the Negro Leagues the owners were black, the managers were black, the players were black, the fans were black.

Only the ball was white.

Did you ever hear of a fellow called Cool Papa Bell? Now Cool Papa Bell was a great ballplayer. He was fast. Now when I say he was fast, what I mean to imply is that he was fast. Cool Papa Bell once was standing in the batter's box. The pitcher threw the ball and Bell hit a line drive right back through the pitcher's box and Cool Papa Bell was called out at second base by the umpire for being hit by his own batted ball. Now that's fast!

Now in those days the rookies roomed with the veteran players, and of course there was not much money, so the hotel room would not be a great hotel room. Now when Cool Papa Bell was a rookie, he and this veteran were getting into bed in the middle of an old room with no other furniture. There was only one light, in the middle of the ceiling, hanging down from a long cord. The light switch was by the door. The veteran told Cool Papa Bell to turn the light out. Now Cool Papa Bell was fast. He was so fast he turned out the light switch and was back in bed before the light turned off! He was fast.

There was a pitcher then called Satchel Paige. Some of you may have heard of old Satch? Yep . . . Old Satch was fast, too. When he threw the ball, it was fast. He, himself, was rather slow, but he could throw that ball fast.

He could throw so fast that when he threw the ball through a rainstorm the ball wouldn't even get wet. He could throw it so fast that sometimes he would stand up there, act like he was going to throw the ball. The catcher would pound his mitt as if he had caught the ball and the umpire would call "*Strike!*" And the batter would say, "Jeeze Old Satch is fast today – I never even saw that pitch."

They used to call him "The Barber." He'd throw a ball so hard close to the batter's face that he shaved the beard off his face when the ball went by. That's why they called him "The Barber."

Old Satch was a bit of a philosopher, too, and when someone asked him the secret of his success, he said, "Don't look back; something might be gaining on you."

Old Satch used to advertise himself as "The World's Greatest Pitcher – guaranteed to strike out the first nine men." After he struck out the first nine batters he often would deliberately load the bases. Bases on balls to three batters in a row. Bases loaded. Nobody out. Then Old Satch, he'd turn around, wave the outfielders to come sit in the dugout. When the outfield was sitting in the dugout, he'd proceed to strike out the next three batters in a row!

Remember I told you about the catcher pounding his mitt when Satchel Paige was throwing the ball? That catcher's name was Josh Gibson. Josh Gibson could hit the ball. Let me tell you, he could hit the ball! He could hit the ball! He could hit that ball so hard that people called him the Black Babe Ruth. But people who really knew their baseball called Babe Ruth the white Josh Gibson!

Josh Gibson hit the ball out of Yankee Stadium. Now nobody else has ever hit the ball out of Yankee Stadium. Babe Ruth never did that. Mickey Mantle never did that. Reggie Jackson never did that. Josh Gibson did that. Two hundred thousand people saw Josh Gibson hit the ball out of Yankee Stadium. Of course in those days, Yankee Stadium only held sixty thousand people but there have been at least two hundred thousand people say, "I was there the day Josh Gibson hit the ball out of Yankee Stadium!"

He played for a team called the Pittsburgh Grays. One time Pittsburgh and Philly were having a home and home series – the first game in Pittsburgh and the second one in Philadelphia.. Now the games were played in those days in the afternoon. They didn't have any lights in the ball park. Now the game was tied, and it went on and on, and it got darker and darker. Finally Philadelphia went ahead 2–0. In the bottom of the inning, the home half of the inning, Pittsburgh loaded the bases. There were two out and Josh Gibson came to the plate. It was getting dark.

The pitcher wound up and he threw the ball. Josh Gibson hit the ball. Oh did he hit that ball. Godawmighty, did he hit that ball! It went up into the sky. It was getting dark. That ball went up.

It didn't come down!

It got really dark.

The umpires looked at each other . . .

Well, they had to call it a home run. What else could they do? So Pittsburgh won the game.

Now I told you this was a home and home series. Next afternoon they were at Philadelphia. This was a bright sunny afternoon – you don't have to worry about the game being called on account of darkness. Well, it's in Philadelphia, so Philadelphia takes to the field. Pittsburgh Grays, they're gonna go to bat. They got their batter in the batter's box, there. Suddenly the crowd started saying, "Look at the center fielder!"

Everybody looks at the center fielder – this guy must be crazy – he's running around in circles, looking up at the sky – there's a little dot up there – little dot gets bigger. The center fielder is running around in circles, but ever narrower circles. He gets himself right under that thing that's coming down. It's a ball! It's coming down and he catches it. The force of it knocks him right over but he manages to hold onto the ball.

The umpire, quick as a wink calls, "Josh Gibson, you're out yesterday in Pittsburgh – Philadelphia wins the game!"

Lorne Browne is a writer and storyteller who has performed widely throughout Canada. Stories he has written appear in Appleseed Quarterly: The Canadian Journal of Storytelling.

THE GAME

Lorna Crozier

So many conversations between
the tall grass and the wind.
A child hides in that sound,
hunched small
as a rabbit, knees tucked
to her chest, head on knees,
yet she's not asleep.

She is waiting with a patience
I had long forgotten,
hair wild with grass seeds,
skin silvery with dust.

It was my brother's game.
He was the one who counted,
and I, seven years younger,
the one who hid.

When I ran from the yard,
he found his gang of friends
and played kick-the-can
or caught soft spotted frogs
at the creek so summer-slow,
who can blame him?

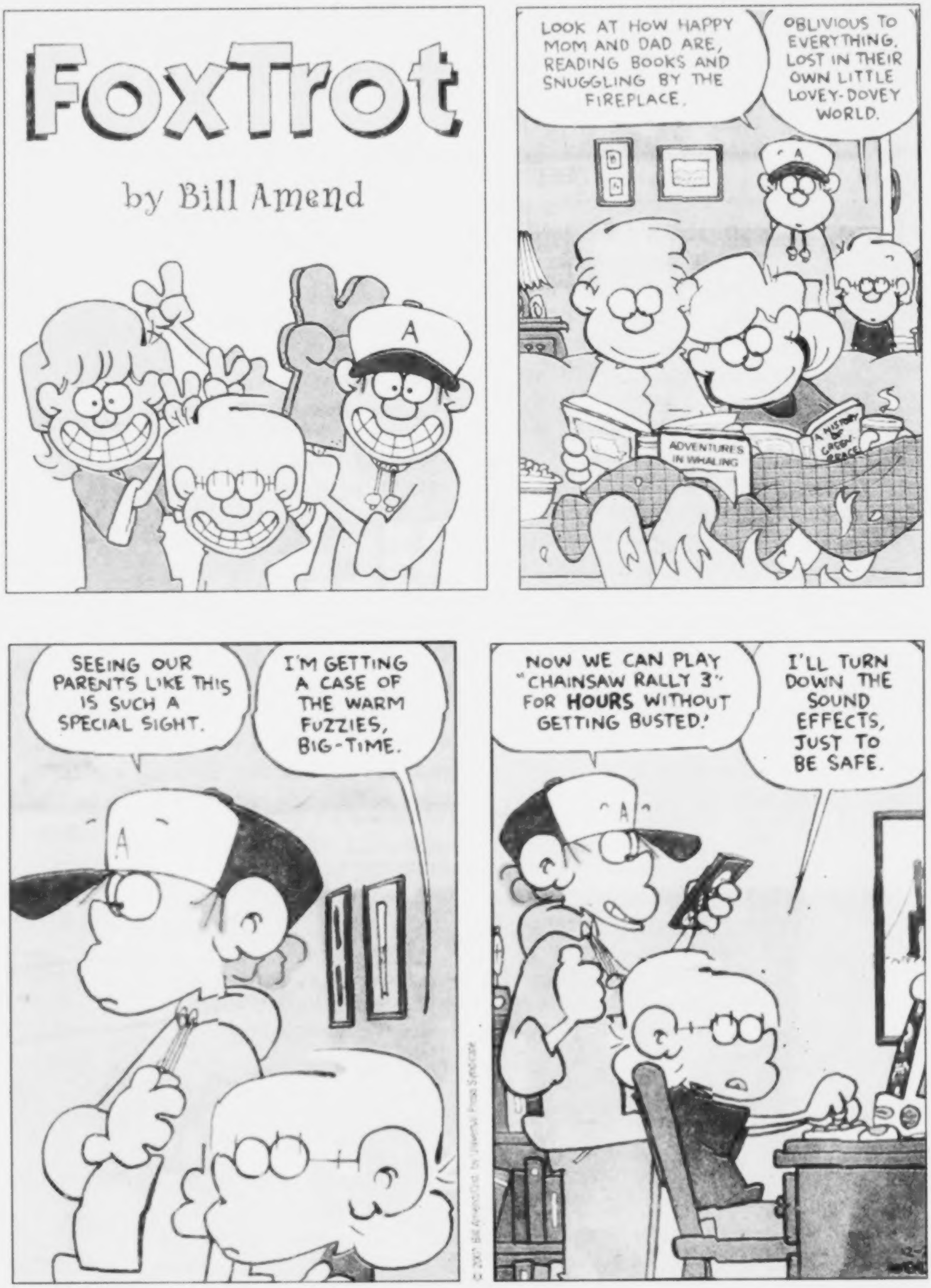
As darkness fell,
from the kitchen door
someone always called my name.
He was there before me
at the supper table;
milk in his glass
and along his upper lip
glowing like moonlight.
You're so good at that, he'd say,
I couldn't find you.

Now I wade through
hip-high bearded grass
to where she sits so still,
lay my larger hand
upon her shoulder.

Above the wind I say,
You're it,
then kneel, beside her
and with the patience
that has lived so long in this body,
clean the dirt from her nose and mouth,
separate the golden speargrass from her hair.

Lorna Crozier is one of Canada's leading poets. She is the author of over ten books of poetry, including the Governor General's Award-winning Inventing the Hawk *and most recently,* Bones in Their Wings.

FoxTrot


FoxTrot
by Bill Amend
A
LOOK AT HOW HAPPY MOM AND DAD ARE, READING BOOKS AND SNUGGLING BY THE FIREPLACE.
OBLIVIOUS TO EVERYTHING. LOST IN THEIR OWN LITTLE LOVEY-DOVEY WORLD.
ADVENTURES IN WHALING
A HISTORY OF GREENPEACE
SEEING OUR PARENTS LIKE THIS IS SUCH A SPECIAL SIGHT.
I'M GETTING A CASE OF THE WARM FUZZIES, BIG-TIME.
NOW WE CAN PLAY "CHAINSAW RALLY 3" FOR **HOURS** WITHOUT GETTING BUSTED!
I'LL TURN DOWN THE SOUND EFFECTS, JUST TO BE SAFE.

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IT DOESN'T HURT

Ivan E. Coyote

My cousin claims he invented the game, but I swear it was me. You need what they call a rat-tail comb, one of those plastic ones you can buy at the drug store; they come in bags of ten. They have a comb part, and then a skinny plastic handle, which, I suppose, is where the name comes from.

You take the comb and heat it up over an element on the stove so you can bend a curve into it, like a hockey stick. Then you get a ping pong ball, or one of those plastic golf balls with the holes, and there you are. Comb ball, we called it. Let the game begin.

The game was invented to be played in a long, narrow hallway, so a mobile home is the perfect stadium. You close all the bathroom and bedroom doors, and each opponent gets on their knees at either end of the hall. Kind of like a soccer goalie, only shorter. Whoever has the ball goes first.

You hold the handle of the comb in one hand and bend the comb back with the other, and let go. The ping pong ball rebounds off the walls and floor at speeds approaching the sound barrier, and the other guy tries to block the ball with any part of his completely unprotected body.

A ping pong ball striking naked skin at the speed of sound is bound to hurt. So there were the obvious injuries: circular welts about the face, neck, and arms were common. There were other hazards, too: carpet burn, bruised elbows and knees. Once, my sister leapt up to block a shot and smashed her head on a door handle and just about bit the tip of her tongue off. My cousin sprained his wrist trying to flip himself back onto his feet for a rebound.

My aunt stepped in, in an attempt to reduce the casualties. She tried to ban comb ball altogether, but was met with such a united front of dismay and pouting that she was forced to compromise. We were only allowed to play until someone cried. And we had to scrub off all the little white marks the ping pong balls left on the wood panelling.

We were only allowed to play until someone cried. Of course, this added a masochistic element to the game we all enjoyed. I would take a stinging shot to the lower lip and kneel motionless in the hallway, breathing deep through clenched teeth. Everyone would stop, searching my face for any sign of moisture, which would signal the end of the game. "Doesn't hurt," I would whisper bravely. "It doesn't hurt. It doesn't hurt. Let's go. My shot." Everyone would let out their breath and continue.

Whoever cried ended the game. Whoever cried sucked. My aunt would march in and grab our combs, and send us outside to play. "It's a beautiful day out there. Quit killing each other in my hallway and go get some exercise."

Playing outside was okay, but there was nothing like a rousing, bloody match of comb ball. We would compare scars afterwards, like soldiers. "Took the skin right off, bled all over the rug too," we would brag, our striped shirts pulled up over our elbows. "And not one tear. Kept right on going."

My cousin Christopher ended it all the day be broke his thumb. This required a trip to emergency, and a splint. He forgot to try not to cry, and the combs were confiscated for good. For a while we were impressed with his sling, and his need for painkillers, but then reality set in. No more comb ball. Christopher was a wimp, and prone to accidents. Remember, he got that concussion that one time and they took the tire swing away? We all mourned the loss of the greatest game that ever came to the trailer park.

We came up with a version of cops and robbers that satisfied our bloodlust for a while. It involved riding around on our bikes and wailing at each other with broken-off car antennas, but it wasn't the same. Crying while playing outside was a different story, because you got to go back into the house. The stakes weren't as high. There was nothing to lose.

I worry today, about my friends' kids. Nothing hurts when you play Nintendo, not even when you die. What are we teaching our children? I still utilize the skills I learned playing comb ball. Just the other day, I fell off the back of a five-ton truck helping a friend move. I leapt up immediately, exclaiming "It doesn't hurt. It doesn't hurt." And a couple of weeks later, it didn't. Just like the good old days.

Ivan E. Coyote is a Canadian author of two books of stories, Close to Spider Man *and* One Man's Trash. *She resides in Vancouver and contributes regularly to the* Vancouver Sun.

Cache me if you can

by
Jennifer Brown

There is a blustery wind and snow is falling as a group of bundled-up hikers head into a conservation area north of Newmarket. They are in search of treasure.

They hope to find a plastic bucket containing a few goodies — nothing special, actually. Because, geocaching, after all, is really more about the hunt. It's an outdoor adventure game — think high-tech scavenger hunt. It might sound a little crazy to be stomping through the woods in the middle of winter, armed with a few clues and a GPS handheld receiver, but since May 2000, individuals and groups have been placing "caches" — even virtual ones — all over the world in all kinds of weather.

On May 3, 2000, it is believed the first cache of items was hidden outside Portland, Oregon. Today, there are caches across North America and in more than 100 countries.

Ask Matthew and Andrew Ciglic, 11 and 6, of Bradford what they like best about geocaching and almost immediately their eyes light up and they reply with an exuberant "finding the cache".

On this day, Andrew is first to discover the cache, hidden well under tree branches and freshly fallen snow. According to the information the Ciglic family collected from geocaching.com, a medium-sized, clear Rubbermaid container with a blue lid will be found at the end of their hunt. The original contents included a geocache information sheet and log book (standard for all caches so non-cachers who might stumble upon one accidentally know what they have found).

The website also indicates the following goodies were left for trading purposes: Novelty button, small adjustable wrench, abacus, Bart Simpson toy, off-road toy truck, a fishing lure, candle, silver lakes divot tool and waterproof matches.

The Ciglics have been geocaching since November 2002 and while dad Mike enjoys hitting the trails solo (his record is 10 finds in one day), the boys and mom Cathy often accompany him, making it a family affair.

To date, "Ciggy and the Geokids" have more than 70 finds to their name. In celebration of the third anniversary of geocaching, the Ciglics placed a cache of their own called Happy Anniversary in Aurora's Sheppard's Bush Conservation Area last May.

While Mike originally purchased a GPS unit for use in and around the woods at the family cottage, it wasn't until he saw a story on Discovery Channel about the sport that he really became interested.

The most memorable find, says Mike, was recorded while on vacation in Key West, Fla. last year. The cache led them to a bar where an upside-down boat hanging over the table of a group of people was concealing the cache.

"We introduced ourselves and explained what we wanted to do and asked if they would mind if we interrupted their meal to get the cache," recalls Cathy. "They were from Rhode Island. We took a picture and sent it to them when we got back."

The Ciglics also registered a find while on a trip to Las Vegas. The cache was in the staff parking garage near the New York-New York Hotel and Casino and required some stealth-like manoeuvers on Mike's part.

Intrigue and the potential for exploring new places are just a few of the benefits of geocaching. Getting some exercise, fresh air and observing wildlife and fauna is an added bonus. Locally, the York Regional Forest is home to several caches and, on a fall day, the public-access tract of land is a beauty to behold.

To begin geocaching, users must have a GPS unit. A unit, ranging in price from $250 to $1,000 or more, can determine your approximate location (within six to 20 feet) on the planet. Co-ordinates are given in longitude and latitude. You can use the unit to navigate from your current location to another location.

Some units have their own maps, built-in electronic compasses and voice navigation, depending on the complexity of the device.

According to Mike, the price you pay is not a huge factor — however, you get more features with a more expensive unit.

You don't need to know all the technical aspects of GPS units to geocache; all you need to do is be able to enter what is called a "waypoint" where the geocache is hidden.

Then a visit to www.geocaching.com is required, where, by simply typing in the postal code of the area in which you are, a list of caches are provided and the co-ordinates for finding them. (Geocachers post the locations of these caches on the Internet.)

In some instances, the caches, usually contained in plastic containers or other weather-safe devices, are themed, such as a Halloween-inspired cache called Jeepers Creepers, placed in a pioneer cemetery in Essa Township last October.

Once the co-ordinates are keyed into the unit, you walk following the arrow on the screen and monitor the distance to your destination. The idea is to count down the metres to the cache, but often things such as trees and cloud cover can throw off the signal reception from the satellites that fix your location. In some cases, caches are discovered with a combination of luck and technology, while others can be spot-on the co-ordinates provided.

When a cache is found under a tree, in a stump or even hidden under a bridge — the possibilities limited only by imagination — participants are asked to fill out a logbook found in the cache container.

Information shared here usually includes the cacher's experience and nickname, the date he was there and what he took and what he left (taking nothing and leaving nothing is often acceptable, unless otherwise stated).

Following that, the cache should be returned to its original hiding spot and left for the next person to discover.

Back at home, cache finds must be logged at the geocache.com site. Information similar to what was logged at the site is recorded online. This provides an online journal of who has

visited the cache and often indicates what condition a cache is in (is it wet, does the log book need to be replaced?) and if people had trouble finding it.
As with many sports that share public lands and require a good deal of honourable conduct by its participants, there is a certain code of conduct expected by fellow geocachers. Among the top dos and don't's:

- Always try to be stealthy quiet when discovering a cache (you might give it away to someone walking nearby);
- Don't leave food or scented items that might go bad or cause animals to become interested in a cache;
- Cache in, trash out. Make sure you leave nothing but footprints and if you do see cans or bottles or other refuse on your travels, take it out with you;
- While the temptation may be great, never take more items than you can replace with your own tradeables.

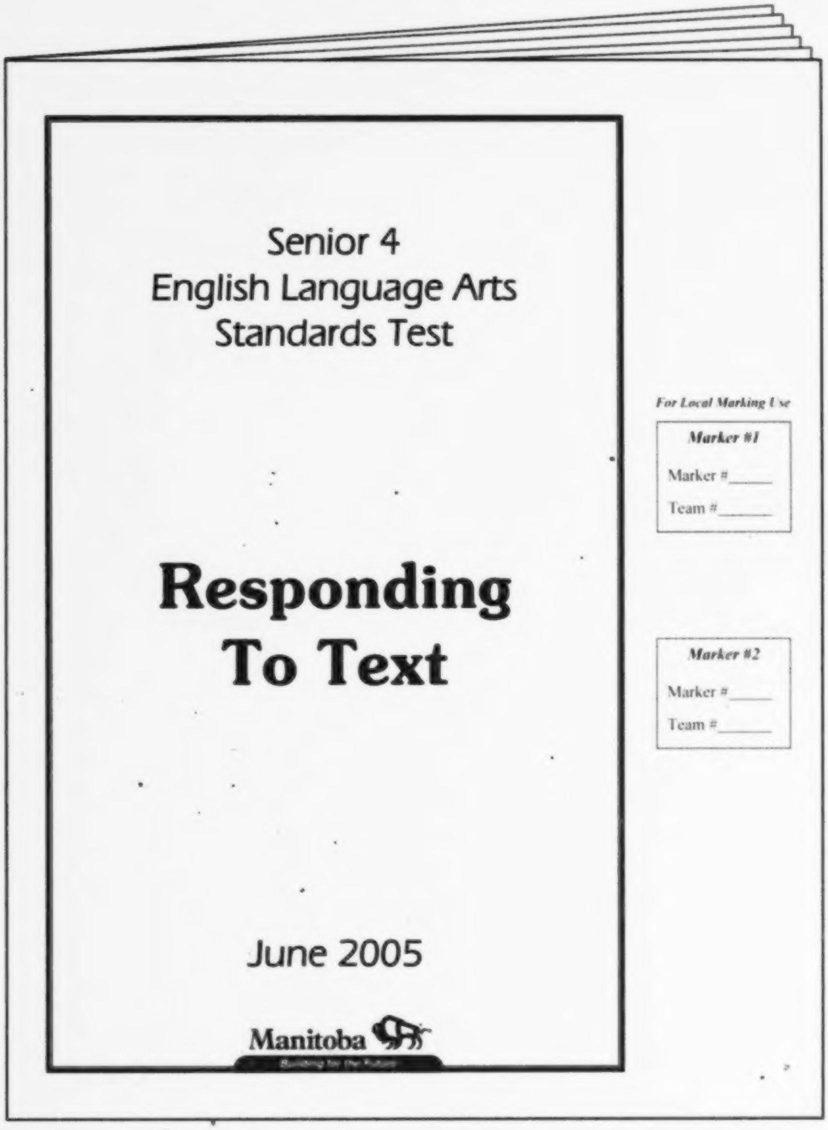
This article was written by a geocaching enthusiast and appeared on the website of the York Region Newspaper Group, based in Southern Ontario.

Recording Ideas from Text	Clarifying Thoughts With Others
Before group discussion Record an idea presented in the texts or create a question about the theme *Games* that you would like to share with others in the group discussion.	**During group discussion** Share your ideas, thoughts, and questions about the theme *Games* with others in your group. Record any thoughts or insights you acquire through this discussion.

Responding to Text

For this activity, you require the *Responding to Text* booklet and the written and visual texts in this *Process Booklet* (pages 6–25). You will have the *Responding to Text* booklet for today only.

35 marks



Senior 4
English Language Arts
Standards Test

Responding To Text

June 2005

Manitoba
Building for the Future

For Local Marking Use

Marker #1
Marker #_____
Team #_____

Marker #2
Marker #_____
Team #_____

Connecting Ideas

1. Identify a game that best represents you or could be a metaphor for your life and explain why you chose this particular game.

5 marks

108

2. Explain how your attitude(s) toward games has or has not changed since childhood. 5 marks

109

Writing Task

In a written text for a public audience, develop an idea about the theme *Games* that you consider to be interesting and significant.

Determine Your Writing Variables:

- the central idea
- the purpose
- public audience
- the context (the situation in which your audience will hear, view, or read your text)
- the form

You may choose your own written form, or select or adapt one of the following forms:

- article (e.g. magazine, newspaper, journal)
- column
- essay
- eulogy
- fable
- memoir
- monologue
- proposal
- script (e.g., radio, screen, stage)
- short story
- speech
- editorial

In making your selection, be aware that you will have time over the next three days to develop your text.

Your written text is worth 40% of your test mark. Be certain that your text is of sufficient length and is developed well enough to communicate your ideas clearly and effectively to your audience.

Your text will be assessed on

- the selection and development of ideas and information (10 marks);
- the selection and use of organizational structures, techniques, and transitions (10 marks);
- the effective use of language and other communication techniques (10 marks); and
- the appropriate use of language conventions (i.e., grammar and usage, sentence structure, spelling, capitalization, and punctuation) (10 marks).

DAY 2

1 hour

Planning and Developing Your Text

- Planning Your Content
- Planning Your Writing Variables
- Drafting

◄–You may go forward or back to any section of this booklet during the test process.–►

Planning and Developing Your Text

Planning Your Content

You may wish to use the space below to focus the content for your written text, using a planning strategy with which you are familiar. Examples of strategies include mapping, free writing, outlining, or webbing.

Planning Your Writing Variables

You may wish to use the chart below to

- organize your information and ideas for your written text;
- consider how well your writing variables work together; and
- assist you in completing the remaining tasks, especially *Recording Your Writing Variables* on page 39.

Form

You may choose your own written form, or select or adapt one of the following forms:

☐ article (e.g., magazine, newspaper, journal)
☐ column
☐ essay
☐ eulogy
☐ fable
☐ memoir
☐ monologue
☐ proposal
☐ script (e.g., radio, screen, stage)
☐ short story
☐ speech
☐ editorial
☐ other

____
(please specify)

Purpose

Central Idea

Public Audience

Context
(the situation in which your audience will hear, view, or read your text)

Drafting

When drafting your text, use only the *Draft Paper* (tear-out) provided. You may request *Extra Pages* if you require them. At the end of each session, place all *Draft Paper* inside the front cover of this booklet. At the end of Day 4, staple all *Draft Paper* inside the back cover.

Be certain that your text is of sufficient length and is developed well enough to communicate your ideas clearly and effectively to your audience.

DAY 3

1 hour

Developing Your Text

- Revising and Editing

Reflecting

10 marks

Developing Your Text

Revising and Editing

Checklist

Before writing the final copy of your text, consider your purpose, audience, and context as you revise and edit for the following:

☐ Is your text of sufficient length to communicate and support your central idea clearly and effectively?

☐ Are the organizational structures, techniques, and transitions you used effective?

☐ Are your language choices and use of language effective?

☐ Is your use of the conventions of language (i.e., grammar and usage, sentence structure, spelling, capitalization, and punctuation) appropriate?

◄—You may go forward or back to any section of this booklet during the test process.—►

Reflecting

1. Explain one or more ways in which your choice of audience may limit the ideas, style, or form of your written text. **5 marks**

110

2. During the drafting process, writers often make changes to language, content, style, or organization. **5 marks**

   Identify a change(s) you are making to your draft and explain how this will make your final copy more effective.

   Change ....

   Explanation ....

DAY 4

1 hour

Recording Your Writing Variables	5 marks
Writing the Final Copy and Proofreading	40 marks

Use black or dark blue ink on the following pages.

◄–You may go forward or back to any section of this booklet during the test process.–►

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

112

Form:

Central Idea:

Purpose:

Public Audience:

Context:
(the situation in
which your audience
will hear, view, or
read your text)

Final Copy

40 marks

113
114
115
116

Title: ____________________

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Day 4: Final Copy

Acknowledgements

Amend, Bill. "Foxtrot." Cartoon. *Winnipeg Free Press*. 1 Dec. 2001, per the Pan Canadian Copyright Agreement.

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***Visuals** (pages 6 and 7)*

Page 6 (top left). Bloom, David. Photograph. *David Bloom Portfolio*. Calgary: David Bloom. CD-ROM, per the Pan Canadian Copyright Agreement.

Page 6 (top right). Syndication International. Photograph. *The Book of Games*. Ed. Peter Arnold. Feltham UK: Viscount Books, 1985, per the Pan Canadian Copyright Agreement.

Page 6 (centre right). Botermans, Jack, Tony Burrett, Pieter van Delft and Carla van Splunteren. Photographs. *The World of Games: Their Origins and History, How to Play Them, and How to Make Them*. New York: Facts on File, 1989, per the Pan Canadian Copyright Agreement.

Page 6 (bottom right). Botermans, Jack, Tony Burrett, Pieter van Delft and Carla van Splunteren. Photograph. *The World of Games: Their Origins and History, How to Play Them, and How to Make Them.* New York: Facts on File, 1989, per the Pan Canadian Copyright Agreement.

Page 7 (top left). Lychak, William. Photograph. *England: Games People Play.* New York, Children's Press, 1995, per the Pan Canadian Copyright Agreement.

Page 7 (centre left). Botermans, Jack, Tony Burrett, Pieter van Delft and Carla van Splunteren. Photographs. *The World of Games: Their Origins and History, How to Play Them, and How to Make Them.* New York: Facts on File, 1989, per the Pan Canadian Copyright Agreement.

Page 7 (centre right) Baldwin, Mike. "Beware of poker-playing dog." Cartoon. http://www.cartoonstock.com/search.asp?x=a&keyword=gambling&Category=Not+Selected&Boolean=Or&Artist=Not+Selected

Page 7 (bottom left). Vladyana Krykorka. Illustration. Michael Arvaarluk Kusugak, *Northern Lights: The Soccer Trails.* Willowdale: Annick Press Ltd., 1993, per the Pan Canadian Copyright Agreement.

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PLEASE STAPLE DRAFT PAPER HERE

Senior 4 English Language Arts Standards Test

Scoring Rubrics

Use in conjunction with
Student Exemplars and Rationales

June 2005

Manitoba
Building for the Future

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Manitoba Education, Citizenship and Youth,
Instruction, Curriculum and Assessment Branch,
Winnipeg, Manitoba R3E 3J5

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Overview of the Scoring Rubrics

The scoring rubrics for the Senior 4 English Language Arts Standards Test are based on the outcomes and standards found in the *Senior 4 English Language Arts: Manitoba Curriculum Framework of Outcomes and Senior 4 Standards* and the *Senior 4 English Language Arts Common Standards*.

Scoring rubrics are designed to assess a wide range of student performance. These rubrics divide Senior 4 achievement and performance into three levels: Below Level, At Level, and Above Level. Below Level and At Level are further divided into two sub-categories: emergent and solid. This subdivision of the levels allows markers to identify students who are approaching these specific levels, but who have not yet consistently demonstrated all or most of its requirements. The Above Level consists of one category for scoring the responses.

Rubrics are not used in isolation. To score student responses, markers are also provided with student exemplars and rationales (accompanying document) that illustrate the relationship between each level of performance and student responses.

Scoring Rubrics, Possible Characteristics, and Student Exemplars with Rationales

The ***scoring rubrics*** use standards adapted from the *Senior 4 English Language Arts Common Standards*.

Possible characteristics make the standards more concrete in terms specific to the question. **They are not exhaustive.** Other ways of responding must be considered and assessed using the scoring rubrics.

The ***student exemplars*** (accompanying document) are actual unedited student responses which help to illustrate the links among the standards, the scoring scales, the possible characteristics, and the student responses.

Rationales (accompanying document) provide the reasons, based on the rubrics, for the scores assigned to the student exemplars.

Steps in Scoring Student Responses

1. Review the At Level standard to understand what to look for in the student response. Note that a Below Level response demonstrates limited skill on this standard, while Above Level demonstrates superior skill.

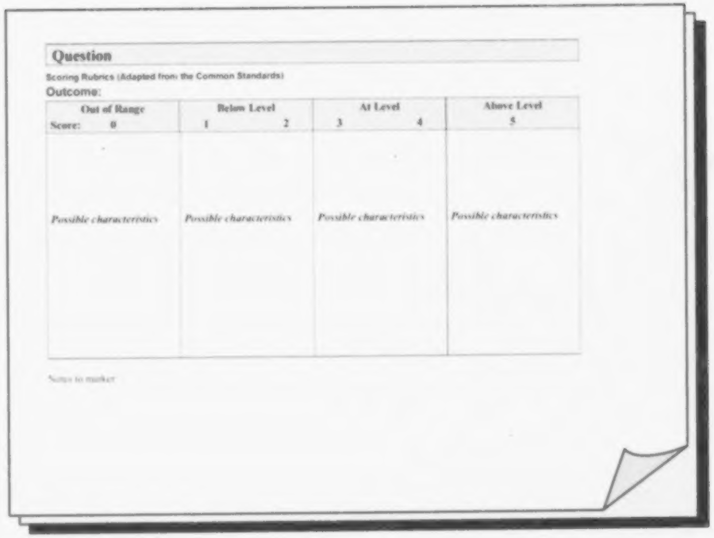
2. Note the gradation from Below Level to At Level to Above Level (from left to right) and the links among the scoring rubrics, the student exemplars, and the rationales (from top to bottom).

3. Mark the student's response according to the standards in the scoring rubrics. A student can be approaching a level (emergent Below or emergent At) or can be performing solidly at a level (solid Below, solid At, or solid Above).

4. Use the possible characteristics, student exemplars, and rationales to assist the marking process. However, always refer to the scoring rubrics as the main criteria. Where appropriate, consider and accept other possible ways of responding to questions.

NOTE:

- Do **not** record any marks or comments in student booklets, as a sample of booklets are returned to the department for feedback marking.
- During the administration of standards tests, supervising teachers may encounter irregularities. Markers may also encounter irregularities during local marking sessions. Appendix A provides examples of such irregularities and the required reporting procedures.
- Any instances of plagiarism will result in a test score of zero.



Question

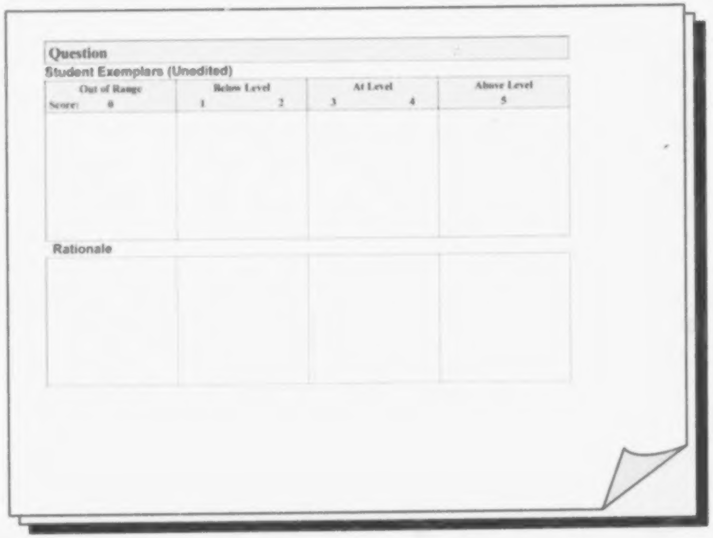
Scoring Rubrics (Adapted from the Common Standards)

Outcome:

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
Possible characteristics	*Possible characteristics*	*Possible characteristics*	*Possible characteristics*

Notes to marker

(this document)



Question

Student Exemplars (Unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5

Rationale

Learning Outcomes

Outcomes Assessed

Test Activity	Question Number	Target Outcome
Responding to Text	1	2.1.2 2.2.2
	2	3.2.3
	3	2.3.3
	4	2.1.3
	5	3.3.3
	6	5.2.3
Connecting Ideas	1	1.2.3
	2	1.1.1
Reflecting	1	3.2.1
	2	4.2.2
Recording Your Writing Variables		3.3.2
Writing Task	Ideas	4.1.1
	Organizational Structures, Techniques and Transitions	4.1.3
	Language Use and Arrangement	4.2.4
	Grammar, Spelling, Capitalization, and Punctuation	4.3.1 4.3.2 4.3.3

Outcomes Not Assessed

Test Activity		Target Outcome	
Exploring the Theme	Activating Your Thoughts	1.1.1 3.1.2	
	Reading and Viewing Texts	1.1.1 1.2.4 2.1.2 2.1.4	1.1.2 2.1.1 2.1.3 2.2.1
	Recording Ideas	1.1.2 3.1.2	
Clarifying Thoughts With Others		3.1.3 5.1.2	5.1.1 5.2.1

Scoring Rubrics

for *Responding to Text*

Competition or Beyond the Wall of Resistance

Responding to Text 1: **Choose one of the following texts from the *Process Booklet*:**
"Competition" by Barbara Novak or "Beyond the Wall of Resistance" by Rick Maurer
Write an extended response in which you

- **explain the meaning of victory with reference to the text you have chosen;**

  and

- **explain how this meaning of victory relates to your personal experiences.**

Outcomes: 2.1.2, 2.2.2

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
	Demonstrates limited skill in applying a broad repertoire of appropriate comprehension strategies to develop understanding and extend interpretation. **(2.1.2)**	Applies a broad repertoire of appropriate comprehension strategies to develop understanding and extend interpretation. **(2.1.2)**	Demonstrates superior skill in applying a broad repertoire of appropriate comprehension strategies to develop understanding and extend interpretation. **(2.1.2)**
Possible characteristics • Response does not provide an explanation of the meaning of victory with reference to one of the texts.	***Possible characteristics*** • Response provides a limited explanation of the meaning of victory with reference to one of the texts. e.g. – a superficial/vague explanation is supported with generalized/undeveloped reference to the chosen text	***Possible characteristics*** • Response provides a clear explanation of the meaning of victory with reference to one of the texts. e.g. – a logical and specific explanation is supported with relevant reference to the chosen text	***Possible characteristics*** • Response provides a superior explanation of the meaning of victory with reference to one of the texts. e.g. – an insightful/sophisticated explanation is supported with thorough/precise reference to the chosen text
	Demonstrates limited skill in responding personally to perspectives of Canadian and international texts. **(2.2.2)**	Responds personally to perspectives of Canadian and international texts. **(2.2.2)**	Responds creatively and personally to perspectives of Canadian and international texts. **(2.2.2)**
Possible characteristics • Response does not provide an explanation of how this meaning of victory relates to personal experience.	***Possible characteristics*** • Response provides a weak/undeveloped explanation of how this meaning of victory relates to personal experience. e.g. – generalized experience is explained and a superficial/logical conclusion is drawn	***Possible characteristics*** • Response provides a clear and specific explanation of how this meaning of victory relates to personal experience. e.g. – relevant experience is explained and a logical conclusion is drawn	***Possible characteristics*** • Response provides an insightful explanation of how this meaning of victory relates to personal experience. e.g. – subtleties of relevant experience are considered and a perceptive conclusion is drawn, which may extend to a broader context

Notes to marker:

- **Consider the entire response to find an explanation of the meaning of victory.**
- **Consider the entire response to find an explanation of how this meaning relates to the student's personal experience.**

Parents teach kids how to be bullies

Responding to Text 2: What kind of support for his ideas does Allan Levine use in the article "Parents teach kids how to be bullies"? Evaluate whether or not this support is credible.

Outcome: 3.2.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
Possible characteristics • Response only identifies support Levine uses in his article. • Response states only personal experience/ opinion	Demonstrates limited skill in evaluating factors that affect the credibility, authenticity, and bias of information sources for a particular task. ***Possible characteristics*** • Response identifies support Levine uses in his article and provides an undeveloped/generalized/irrelevant evaluation of whether or not the support is credible.	Evaluates factors that affect the credibility, authenticity, and bias of information sources for a particular task. ***Possible characteristics*** • Response identifies support Levine uses in his article and provides a clear, relevant, and specific evaluation of whether or not the support is credible.	Demonstrates superior skill in evaluating factors that affect the credibility, authenticity, and bias of information sources for a particular task. ***Possible characteristics*** • Response identifies support Levine uses in his article and provides a sophisticated/thorough/insightful evaluation of whether or not the support is credible.

Note to marker: • Credibility may be implied through the evaluation.

Tales from the Negro Leagues

Responding to Text 3: **Identify a language choice or other stylistic choice the writer uses in "Tales from the Negro Leagues" and explain an effect it has on the reader.**

Outcome: 2.3.3

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited analysis of the impact of vocabulary, idiom, and expression when responding to text; demonstrates limited skill in identifying how word choice and idiom vary and are used in language communities.	Analyzes the impact of vocabulary, idiom, and expression when responding to text; identifies how word choice and idiom vary and are used in language communities.	Demonstrates superior analysis of the impact of vocabulary, idiom, and expression when responding to text; demonstrates superior skill in identifying how word choice and idiom vary and are used in language communities.
Possible characteristics • Response identifies a stylistic choice but provides no explanation of its effect on the reader.	***Possible characteristics*** • Response identifies a language or other stylistic choice and provides a vague/undeveloped explanation of its effect on the reader.	***Possible characteristics*** • Response identifies a language or other stylistic choice and provides a clear and specific explanation of its effect on the reader.	***Possible characteristics*** • Response identifies a language or other stylistic choice and provides an explanation which demonstrates an insightful/sophisticated understanding of its effect on the reader.

The Game

Responding to Text 4: **Explain how the poem's organizational structures, techniques, and/or transitions help the reader interpret the poem "The Game".**

Outcome: 2.1.3

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in using textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts.	Uses textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts.	Demonstrates superior use of textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts.
Possible characteristics • Response provides no explanation of how the organizational structure(s), techniques, and/or transitions help the reader interpret the poem. e.g. – only summarizes the poem	***Possible characteristics*** • Response provides a generalized/illogical/undeveloped explanation of how the organizational structure(s), techniques, and/or transitions help the reader interpret the poem.	***Possible characteristics*** • Response provides a clear, logical, and specific explanation of how the organizational structure(s), techniques, and/or transitions help the reader interpret the poem.	***Possible characteristics*** • Response provides a perceptive/thorough/sophisticated explanation of how the organizational structure(s), techniques, and/or transitions help the reader interpret the poem.

Note to marker: • **Student may indicate that the organizational structure(s), techniques and/or transitions did not help the reader interpret the poem.**

FoxTrot

Responding to Text 5: **Evaluate whether or not the cartoon "FoxTrot" presents a balance of perspectives. Support your evaluation with reference to this cartoon.**

Outcome: 3.3.3

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in evaluating the balance of perspectives and bias of information.	Evaluates the balance of perspectives and bias of information.	Demonstrates superior skill in evaluating the balance of perspectives and bias of information.
Possible characteristics • Response provides only an evaluative statement. e.g. – no reference to the cartoon is provided • Response is off topic. e.g. – only summarizes the content of the cartoon	***Possible characteristics*** • Response provides a generalized/undeveloped evaluation of whether or not "FoxTrot" presents a balance of perspectives. e.g. – reference(s) to the cartoon is illogical/vague/undeveloped	***Possible characteristics*** • Response provides a clear and specific evaluation of whether or not "FoxTrot" presents a balance of perspectives. e.g. – reference(s) to the cartoon is logical and specific	***Possible characteristics*** • Response provides a thorough/sophisticated evaluation of whether or not "FoxTrot" presents a balance of perspectives. e.g. – reference(s) to the cartoon is precise/perceptive – evaluation may extend to a broader context

Note to marker: • **Evaluative statement may be implied.**

It Doesn't Hurt

Responding to Text 6: Answer the author's question, "What are we teaching our children?" Support your response with further reference to the text "It Doesn't Hurt".

Outcome: 5.2.3

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited analysis of the ways in which texts reflect and reveal the values and behaviours of people.	Analyzes ways in which texts reflect and reveal the values and behaviours of people.	Demonstrates superior analysis of the ways in which texts reflect and reveal the values and behaviours of people.
Possible characteristics	*Possible characteristics*	*Possible characteristics*	*Possible characteristics*
• Response provides only an answer to the author's question; no reference to the text is provided. • Response only paraphrases ideas from the text; author's question is not answered.	• Response provides a superficial/illogical/undeveloped answer to the author's question. e.g. – discussion of the connection between the text and what we are teaching our children is supported with further weak/generalized reference to the text	• Response provides a clear and logical answer to the author's question. e.g. – discussion of the connection between the text and what we are teaching our children is supported with further appropriate and specific reference to the text	• Response provides a sophisticated/insightful answer to the author's question. e.g. – discussion of the connection between the text and what we are teaching our children is supported with further thorough/precise reference to the text – possible implications concerning societal values and human behaviour may be recognized

Scoring Rubrics

for the *Process Booklet*

Connecting Ideas 1: Identify a game that best represents you or could be a metaphor for your life, and explain why you chose this particular game.

Outcome: 1.2.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
	Demonstrates limited skill in considering the ways in which the interaction of ideas, viewpoints, and interpretations provide insight when generating and responding to texts.	Considers the ways in which the interaction of ideas, viewpoints, and interpretations provide insight when generating and responding to texts.	Demonstrates superior skill in considering the ways in which the interaction of ideas, viewpoints, and interpretations provide insight when generating and responding to texts.
Possible characteristics • Response does not provide an explanation of the connection between the identified game and the student's life. e.g. – only examples/details from the identified game are considered – only examples/details from the student's life are considered	***Possible characteristics*** • Response identifies a game that represents the student's life and provides a limited explanation of the connection between the two. e.g. – explanation of the connection is weak; examples/details are vague/generalized/undeveloped	***Possible characteristics*** • Response identifies a game that represents the student's life and provides a clear explanation of the connection between the two. e.g. – explanation of the connection is logical; examples/details are relevant, appropriate, and specific	***Possible characteristics*** • Response identifies a game that represents the student's life and provides a superior explanation of the connection between the two. e.g. – explanation of the connection is perceptive/creative; examples/details are varied/thorough/precise/insightful

Connecting Ideas 2: Explain how your attitude(s) toward games has or has not changed since childhood.

Outcome: 1.1.1

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
	Demonstrates limited skill in considering the relative merits of a range of ideas, observations, opinions, and emotions to reconsider positions.	Considers the relative merits of a range of ideas, observations, opinions, and emotions to reconsider positions.	Demonstrates superior skill in considering the relative merits of a range of ideas, observations, opinions, and emotions to reconsider position.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• Response does not explain how the student's attitude(s) toward games has or has not changed since childhood. e.g. – only childhood attitude(s) is explained – no childhood attitude(s) is explained	• Response provides a limited explanation of how the student's attitude(s) toward games has or has not changed since childhood. e.g. – explanation is supported with vague/generalized/superficial/undeveloped examples/details	• Response provides a clear explanation of how the student's attitude(s) toward games has or has not changed since childhood. e.g. – explanation is supported with logical and specific examples/details	• Response provides a superior explanation of how the student's attitude(s) toward games has or has not changed since childhood. e.g. – explanation is supported with perceptive/precise/thorough examples/details – ideas may extend to a broader context

Note to marker: • **Childhood or present attitudes may be implied.**

Reflecting 1: Explain one or more ways in which your choice of audience may limit the ideas, style, or form of your written text.

Outcome: 3.2.1

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
	Selects ideas and information but demonstrates limited skill in evaluating appropriateness of these for audience.	Evaluates and selects ideas and information appropriate for audience.	Demonstrates superior skill in evaluating and selecting ideas and information appropriate for audience.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• Response does not provide an explanation of the way(s) in which the choice of audience may/may not limit the written text. e.g. – only audience or text is considered	• Response provides a weak explanation of the way(s) in which the choice of audience may/may not limit the written text. e.g. – limited connection between audience and text is generalized/vague/undeveloped	• Response provides a clear explanation of the way(s) in which the choice of audience may/may not limit the written text. e.g. – appropriate connection between audience and text is logical and specific	• Response provides a superior explanation of the way(s) in which the choice of audience may/may not limit the written text. e.g. – effective connection between audience and text is insightful/precise/creative

Notes to marker:

- **Response may refer to written text in terms of ideas, style, or form.**
- **Connection between audience and written text may be implied.**

Reflecting 2: **During the drafting process, writers often make changes to language, content, style, or organization.**

Identify a change(s) you are making to your draft and explain how this will make your final copy more effective.

Outcome: 4.2.2

Out of Range	Below Level	At Level	Above Level
Score: **0**	**1** **2**	**3** **4**	**5**
	Demonstrates limited skill in evaluating and revising drafts to ensure appropriateness of content and language for purpose and intent, and to enhance precision, unity, and coherence.	Evaluates and revises drafts to ensure appropriateness of content and language for purpose and intent, and to enhance precision, unity, and coherence.	Demonstrates superior skill in evaluating and revising drafts to ensure appropriateness of content and language for purpose and intent, and to enhance precision, unity, and coherence.
Possible characteristics • Response identifies a change(s) but provides no explanation of how this will make the final copy more effective.	***Possible characteristics*** • Response identifies a change(s) and provides a generalized/superficial explanation of how this will make the final copy more effective.	***Possible characteristics*** • Response identifies a change(s) and provides a clear and specific explanation of how this will make the final copy more effective.	***Possible characteristics*** • Response identifies a change(s) and provides a thorough/perceptive explanation of how this will make the final copy more effective. e.g. – explanation extends beyond the impact of the change(s) on the final copy, to consider the impact on the student's development as a writer

Notes to marker:

- **Student may explain why he/she chose not to make a change.**
- **Consider both parts of the response to find the change and the explanation of how this will make the final copy more effective.**

Recording Your Writing Variables: **Record your writing variables below. Your work will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.**

Outcome: 3.3.2

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
	Demonstrates limited skill in synthesizing and recording information and ideas for a particular purpose.	Synthesizes and records information and ideas for a particular purpose.	Demonstrates superior skill in synthesizing and recording information and ideas for a particular purpose.
Possible characteristics	***Possible characteristics***	***Possible characteristics***	***Possible characteristics***
• Writing variables reveal a lack of understanding of the task.	• Response identifies the writing variables in vague detail; this limited synthesis reveals an undeveloped/illogical record.	• Response identifies the writing variables in detail; this clear synthesis reveals a functional and congruent record.	• Response identifies the writing variables in precise detail; this superior synthesis reveals an authentic/creative and congruent record.

Notes to marker:

- **Before assigning a zero for an apparent lack of connection to the writing task, refer to one or more of the following: "Planning and Developing Your Text" activities, "Reflecting" responses, and the "Final Copy".**
- **If a student does not attempt the "Recording Your Writing Variables", do not refer to "Planning Your Writing Variables"; score the response NR.**

Writing Task: Ideas

Focus for Assessment: Attend to ideas, not structure, in relation to the writing variables the student has identified at the beginning of his or her final copy.

Outcome: 4.1.1

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
Possible characteristics • Ideas are off topic. • Text and/or ideas are plagiarized.	Demonstrates limited skill in generating, evaluating, and selecting ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context, or to express thoughts and feelings and create desired effect. ***Possible characteristics*** • Ideas are vague/generalized/superficial/undeveloped for the identified audience and for achieving the stated purpose. • Thoughts and feelings are vague/generalized/superficial/undeveloped in creating an overall effect. • Generation of own ideas is limited.	Generates, evaluates, and selects ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context, or to express thoughts and feelings and create desired effect. ***Possible characteristics*** • Ideas are clear, appropriate, and adequately developed for the identified audience and for achieving the stated purpose. • Thoughts and feelings are clear and appropriate, and are adequately developed and consistent in creating an overall effect.	Demonstrates superior skill in generating, evaluating, and selecting ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context, or to express thoughts and feelings and create desired effect. ***Possible characteristics*** • Ideas are creative/perceptive/thoroughly developed for the identified audience and for effectively achieving the stated purpose. • Thoughts and feelings are creative/perceptive/thoroughly developed and are interrelated in creating an overall effect.

Notes to marker:

- **If the student has not identified the writing variables at the beginning of his or her final copy, refer to "Planning Your Writing Variables".**
- **Consider how well the ideas focus the topic for audience, purpose, and context.**
- **Consider how well the ideas express thoughts and feelings and create desired effect.**

Writing Task: Organizational Structures*, Techniques, and Transitions**

Focus for Assessment: Attend to the macro- and micro-organization (e.g., beginning, middle, and end, as well as organization within the beginning, middle, and end) in relation to the writing variables the student has identified at the beginning of his/her final copy.

Outcome: 4.1.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
• Text and/or ideas are plagiarized.	Demonstrates limited skill in evaluating the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • Organizational structures* are awkward or not apparent for stated purpose; techniques and transitions** are weak and distract from a coherent, unified central idea.	Evaluates the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • Distinct overall organizational structures* are used to achieve stated purpose; techniques and transitions** ensure a coherent, unified central idea.	Demonstrates superior skill in evaluating the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence. ***Possible characteristics*** • Distinct overall organizational structures* are used with impact and achieve stated purpose; techniques and transitions** artfully integrate ideas into a coherent, unified whole.

* "Structures" refer to the macro-organization. Structures in aesthetic texts might include rising action, prologue/epilogue, stanza and line organization, and acts and scenes. Structures in pragmatic texts might include cause/effect, inverted pyramid, intro/body/conclusion, point-example-discussion and chronological order.

** "Techniques and transitions" might include use of narrator, extended metaphor, repetition, refrains, flashbacks/flashforwards, headings and subheadings, dissolves, and transitional paragraphs. "Transitions" also include words that tie ideas together, such as "on the other hand" or "hence".

Writing Task: Language Use and Arrangement

Focus for Assessment: Attend to language choices* and arrangement**, in relationship to the writing variables the student has identified at the beginning of his/her final copy.

Outcome: 4.2.4

Out of Range **Score: 0**	**Below Level** **1 2**	**At Level** **3 4**	**Above Level** **5**
• Text and/or ideas are plagiarized.	Demonstrates limited skill in using effective language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience. ***Possible characteristics*** • Language choices and arrangement of ideas are ineffective for the writing variables; voice is weak/inconsistent/inappropriate. e.g. – vague/general/unvaried diction; awkward/repetitious syntax; weak/unvaried arrangement of ideas	Uses effective language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience. ***Possible characteristics*** • Language choices and arrangement of ideas are effective and consistent for the writing variables; voice is established and appropriate. e.g. – clear, specific, and varied diction; clear and purposeful syntax; varied and meaningful arrangement of ideas	Demonstrates superior skill in using language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience. ***Possible characteristics*** • Language choices and arrangement of ideas are superior for the writing variables; voice is distinct and effective. e.g. – precise/powerful/creative diction; mature/polished syntax; sophisticated/original arrangement of ideas

* "Language choices" might include figurative language, description, diction, and connotation.

** "Arrangement" might include sentence pattern, juxtaposition, arrangement for emphasis, metrical devices, rhythm, and phrasing.

Note to marker: • Assess word choice in terms of its effectiveness for the writing variables.

Writing Task: Grammar, Spelling, Capitalization, and Punctuation

Focus for Assessment: Attend to the relationship between the mechanics and the writing variables the student has identified at the beginning of his/her final copy. Consider the extent to which the errors detract from the overall impact of the work but do not affect meaning.

Outcomes: 4.3.1, 4.3.2, 4.3.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
	Demonstrates limited skill in analyzing and editing texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1)	Analyzes and edits texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1)	Demonstrates superior skill in analyzing and editing texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1)
	Knows and applies Canadian spelling conventions; recognizes creative spellings but demonstrates limited skill in using creative spellings for clarity and special effects. (4.3.2)	Knows and applies Canadian spelling conventions for a broad repertoire of words; recognizes and uses creative spellings for special effects. (4.3.2)	Knows and applies Canadian spelling conventions for a broad repertoire of words; demonstrates superior skill in using creative spellings effectively for special effects. (4.3.2)
	Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to but demonstrates limited skill in using capitalization and punctuation conventions for specific purposes. (4.3.3)	Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to capitalization and punctuation conventions for specific purposes. (4.3.3)	Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; demonstrates superior skill in attending to and using capitalization and punctuation conventions for specific purposes. (4.3.3)
	Possible characteristics	***Possible characteristics***	***Possible characteristics***
• Text and/or ideas are plagiarized.	• Demonstrates limited or tentative control of the written conventions of language. [Errors are distracting and may interfere with the reader's understanding of the ideas.]	• Demonstrates capable control of the written conventions of language. [Errors may detract from the overall impact of the work, but they do not affect the meaning.]	• Demonstrates skillful control of the written conventions of language. [Errors in spelling, grammar, and punctuation may exist, but they do not affect the overall impact.]

Notes to marker:

- **Impact of errors is to be considered in relation to**
  - **the difficulty of the language used and/or risks taken by the student**
  - **the variety and frequency of errors**
  - **the length of the written text**
- **Assess word choice in terms of its correctness**

APPENDIX A

IRREGULARITIES IN STANDARDS TESTS

A GUIDE FOR LOCAL MARKING

The *Administration Manual for Supervising Teachers* and the *Policies and Procedures for Standards Tests* are distributed to teachers and administrators to ensure consistency in the administration of standards tests. These documents deal with the issues of test material security and the department's policy regarding adaptations and exemptions.

During the marking of standards tests, markers have occasionally encountered test booklets in which there have been irregularities. The following list provides examples of such irregularities, and is not intended to be exhaustive:

- Completely different penmanship in the same booklet
- Notes from a teacher indicating how they have assisted students during the test administration
- Student stating that they received teacher assistance for a question
- Student submitting work on unauthorized paper
- Evidence of plagiarism or cheating

If a student's mark on the test is 0% because he/she left the whole test booklet blank or answered with a combination of non-responses and inappropriate responses, please complete an *Irregular Test Paper Report* to confirm that the result is accurate (i.e., the student was not, in fact, absent or exempted).

Please note that student comments or responses indicating that the student may be at personal risk of being harmed or of harming others are personal safety issues. This type of student response requires an immediate and appropriate follow-up action at the school level. In this case, please ensure the department is made aware that a follow-up has taken place by completing an *Irregular Test Paper Report*.

Except in the case of cheating or plagiarism where the result is a standards test mark of 0%, it is the responsibility of the division/school to determine how they will proceed with irregularities. Once an irregularity has been confirmed, the marker prepares an *Irregular Test Paper Report* documenting the situation, the people contacted, and the follow-up. The original report is to be retained by the local jurisdiction and a copy is to be sent to the Instruction, Curriculum and Assessment Branch along with all other test materials.

Irregular Test Paper Report

Test: ______________________________

Date marked: ______________________________

Booklet ID No.: ______________________________

Problem noted: ______________________________

Question(s) affected: ______________________________

Action taken or rationale for assigning marks: ______________________________

Follow-up:

Decision:

Marker's Signature:

Principal's Signature:

For Department Use Only—After Marking Complete

Consultant:

Date:

Senior 4

English Language Arts

Standards Test

Student Exemplars and Rationales

Including additional *Practice Papers*

Use in conjunction with
Scoring Rubrics

June 2005

Manitoba
Building for the Future

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Manitoba Education, Citizenship and Youth,
Instruction, Curriculum and Assessment Branch,
Winnipeg, Manitoba R3E 3J5

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Student Exemplars* and Rationales for *Responding to Text*

Use in conjunction with
Scoring Rubrics

***Student responses are italicized and unedited.**

Competition or **Beyond the Wall of Resistance**

Responding to Text 1: **Choose one of the following texts from the *Process Booklet*:**
"Competition" by Barbara Novak
or
"Beyond the Wall of Resistance" by Rick Maurer
Write an extended response in which you

- **explain the meaning of victory with reference to the text you have chosen;**
  and
- **explain how this meaning of victory relates to your personal experience.**

Outcomes: 2.1.2, 2.2.2

Out of Range **Score: 0**	**Below Level** **1 2**	**At Level** **3 4**	**Above Level** **5**
To me victory means, to walk away from a game well played. Win or Loose if you gave it your all, you're the victor. *Victory is the acheivment of success of a stuggle against a difficulty or problem of defeating an enemy.* *In Beyond the wall of Resistance, by Rick Maurer he is shocked and apawled the the level of violence competition has brought.* *A personal example of this would be, at a school hockey game last week there was an insident where one of the parents of the aposing team was extremely rude. Crude comments at the refs and the players. Well as coments to the our teams fans. Ricks right, competition sometimes does get the list of people but its all in the game.*	*In the story "Beyond the wall of Resistance", they talk about victory. Victory means to win a competition between two or more people. In this story victory is won by the highest bidder. ABC buys the rights to the movie because they had the highest bid, even though they knew they would lose a million dollars. They wanted to be the victor at all costs.* *Phirhus won the battle but of an enourmous price; the lives of his men. This relates to me in my personal expierences. When I played football, we tried to win at all costs. We did what we had to do to win. It didn't matter if we had to hurt people, you did what you had to do to come out on top.*	*The meaning of victory is or can be different for every person. One person may believe that victory is when a game or competition is won, no matter how the game was played. Another person's idea of victory is the conduct of the players or competitors. If a game is lost, but all of the players on the team played fairly and lost graciously then that itself can be considered a victory. In "Competition" some of the competitors could have believed that victory would only be accomplished if they beat all of their opponents. Lin Ho didn't think that he deserved to win because he didn't play the piece that he was going to originally, and then got lost and had to make up his own ending. To some others they may also see it that way as well. The judges on the other hand saw something special in Lin Ho's performance. They saw that he didn't need the notes or the right key to make the performance good. He showed he could make the music his own and put some of himself into his performance, which showed more of his talent. This occurance can be seen as a victory.*	*In regards to the text "Beyond the Wall of Resistance", the term "victory" goes hand in hand with winning. Much of society today views victory as beating another party that poses potential threat to your position on the ladder of success. Victory includes not only beating your opponents (whether it is a sports game or for promotion at work), but it is the measure of how much we can accumulate in a material sense. Wealth results in superiority over the less fortunate, making the rich the victors and the poor the losers. When individuals or parties are deemed "victorious", this usually means they have stopped at nothing in this quest for success. This mentality—a sort of "pull out all the stops" disposition—ties into the quotation of Pyrrhus, "One more such victory and I am lost". Because society is so willing to quench this thirst to get ahead, we cast a blind eye to its effects. War is a dominant example of the extreme measures that victory drives us to take. Pyrrhus won his war, but lost or put many lives in jeopardy. Another victory like this, and Pyrrhus would suffer in its glory.* *In my own, personal encounters with victory and competition, these experiences have shaped my view that victory is not about defeating other*

		"Competition" relates to my personal expirences because, I have been in competitions myself. I have been a few sport teams and because of this faced with competition on a regular basis. Competion is around me a lot as well because my two siblings also play on sport teams. Many family conversations revolve around the result of the last hockey game. My parents not only focus on the score but on the sportsmanship of the team for that particular game. They explain to my siblings that it is important to treat the other team.with respect just as you would someone on your own team, even though they are the opponent for the time being. Competition can teach people valuable lessons, such as sportsmanship, and fair play. If.a team wins a game and they did it by being unfair and hurtful in some way to the other team, then it isn't a true victory.	*people or countries to gain "importance", but is the struggle itself to overcome obstacles. The result of this fight doesn't necessarily mean I have "won", but I am victorious in my attempts. Unfortunately, in activities such as sports, my passive-aggressive attitude makes me appear weak and vulnerable. Take a gold-medal sports game. Just as Pyrrhus sacrificed the lives of his army, a coach will scream and cause his players anxiety that will cause them to play as hard as they can. No lives are lost, but these actions take a toll on human feelings causing damage of a different sort.*

Rationale (2.1.2)			
• Response provides an explanation of the meaning of victory that is unrelated to "Beyond the Wall of Resistance". – *"...the acheivment of success of a struggle against a difficulty or problem..."* • Reference to the text is not connected to this meaning of victory. – *"...Maurer is shocked and apawled the level of violence competion has brought."*	• Response provides a limited explanation of the meaning of victory with reference to "Beyond the Wall of Resistance". – *"Victory means to win a competition between two or more people."* • Undeveloped support from the text is provided. – *"In this story victory is won by the highest bidder."* – *"Phirhus won the battle but at an enourmous price;..."*	• Response provides a clear and logical explanation of the meaning of victory with reference to "Competition". – *"If a game is lost, but all of the players on the team played fairly and lost graciously then that itself can be considered a victory."* • Relevant and specific support from the text is provided. – *"Lin Ho didn't think he deserved to win...The judges...saw that he didn't need the notes or the right key to make the performance good."*	• Response provides a superior explanation of the meaning of victory with reference to "Beyond the Wall of Resistance". – *"Much of society today views victory as beating another party that poses potential threat to your position on the ladder of success."* – *"...it is the measure of how much we can accumulate in a material sense."* • Thorough and precise support from the text is provided. – *"...beating your opponents (whether it is a sports game or for promotion at work)..."* – *"...this usually means they have stopped at nothing in this quest for success."* – *"Wealth results in superiority over the less fortunate making the rich, the victors, and the poor the losers."*
Score: 0	Score: 2	Score: 4	Score: 5

Rationale (2.2.2)			
• Response does not provide an explanation of how this victory relates to personal experience. – *"…a school hockey game…where one of the parents of the aposing team was extremely rude."* • Conclusion is illogical. – *"…competitions sometimes does get the best of people, but its all in the game."*	• Response provides an undeveloped, repetitive explanation of how this meaning of victory relates to personal experience. – *"When I played football, we tried to win at all costs."*	• Response provides a clear and specific explanation of how this meaning of victory relates to personal experience. – *"I have been a few sports teams…"* – *"My parents not only focus on the score but on the sportsmanship of the team for that particular game."* • Response draws a logical conclusion. – *"If a team wins a game and they did it by being unfair…, then it isn't a true victory."*	• Response provides an insightful explanation of how this meaning of victory relates to personal experience. – *"…victory is not about defeating other people or countries to gain 'importance', but is the struggle itself to overcome obstacles."* • Subtleties of relevant experiences are considered. – *"…doesn't necessarily mean I have 'won', but I am victorious in my attempts."* – *"…my passive-aggressive attitude makes me appear weak and vulnerable."* • Perceptive conclusion extends to a broader context. – *"Just as Pyrrhus sacrifices the lives of his army, a coach will scream and cause his players anxiety…No lives are lost, but these actions take a toll on human feelings, causing damage of a different sort."*
Score: 0	Score: 2	Score: 4	Score: 5

Note to marker: • **These exemplars were selected to illustrate clearly a solid response at the same level for both parts of the question.**

Do not assume this will be the case when you level student responses.

Parents teach kids how to be bullies

Responding to Text 2: **What kind of support for his ideas does Allan Levine use in the article "Parents teach kids how to be bullies"? Evaluate whether or not this support is credible.**

Outcome: 3.2.3

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	**1 2**	**3 4**	**5**
Bullies are usually big, loud, rude, and a little crazey. So nobody sticks up to them because they don't know what they are going to do to you. Being polite and asking them to be nice doesn't work because they don't understand how being nice works. A bully gets his/her way by being rude, so all the nice people get pushed around because they are intimadated. So If you don't stand up for yourself you lose in the game of life.	*The supports Allan Levine uses in his article is rudeness we experience everyday. His support is credible because it happens to everyone everyday, so we can all relate. When he describes drivers, and people who talk through movies; we've all been there and experienced rude people, so Allan Levine's point gets accross better. I believe Allan Levine's support is credible.*	*I think Allan is very bias because he states nothing but bad things that have happened to him and things that are going today. For example, he says that when kids play hockey they are swearing on the ice. This is not true in all cases. There are many time where others encourage others and are positively speaking about the game. As for parents in the stands, I have only personally witnessed two parents being thrown out during a game in eight years of playing hockey. Parents also encourage the players and are not always rude. I don't think Allan has credible support because most of his supporting evidence are just once in blue moon occurances. There are people who just had a bad day and may be swear at a hockey game, It doesn't mean their a bully.*	*Allan Levine uses the support of his personal experiences to prove that parents teach kids how to be bullies. He comments on school gym room bullies, hockey parents, and people he meets through day to day life and to be perfectly honest, his support is completely uncredible. He gives a purely opinionated one sided look at the world of bullies and has a tough time convincing me to take him seriously. In his high school gym room, Allan proves himself not as a physical bully, but as a silent one, that sees bad but refuses to stop it. At least physical ones have the guts to stand up for themselves. Then again at the hockey rink he openly admits that he, "strongly suggested" that a rude parent leave. I think we can all guess what that means, and by doing that, how does that make him any better than the rude parent? Not only is Allan Levine uncredible himself, through out the article he doesn't once make a direct link between the rude behaviour of parents to their children. He points out the rude behaviour of the parent, but never shows the reader how it affected the child. This article could be considered credible if Levine had used statistics and proof rather than his one-sided slightly tainted belief, but instead he makes the reader wonder why he didn't just call the article Parents are Rude, for it seems more fitting.*

Rationale			
• Response states only a personal opinion on bullies.	• Response identifies support Levine uses in his article. – *"The support…is rudeness we experience everyday."* • Response provides a generalized and undeveloped evaluation of how the support is credible. – *"His support is credible because it happens to everyone everyday, so we can relate."* – *"…we've all been there and experienced rude people, so Allan Levine's point gets accross better."*	• Response identifies support Levine uses in his article. – *"…he states nothing but bad things that have happened to him…"* • Response provides a clear, relevant, and specific evaluation of how the support is not credible. – *"I think Allan is very bias…"* – *"…he says that when kids play hockey they are swearing on the ice…There are many time where others encourage others and are positively speaking…"* – *"I don't think Allan has credible support because most of his supporting evidence are just once in blue moon occurances."* – *"…I have only personally witnessed two parents being thrown out…Parents also encourage the players and are not always rude."*	• Response identifies support Levine uses in his article. – *"…uses the support of his personal experiences…"* • Response provides a thorough and insightful evaluation of how the support is not credible. – *"…his support is completely uncredible. He gives a purely opinionated one sided look…and has a tough time convincing me to take him seriously."* – *"…Allan proves himself not as a physical bully, but as a silent one, …"* – *"…he doesn't once make a direct link between the rude behaviour of parents…[and] never shows the reader how it affected the child."* – *"This article could be considered credible if Levine had used statistics and proof rather than his one-sided slightly tainted belief…"* – *"…he makes the reader wonder why he didn't just call the article Parents are Rude, for it seems more fitting."*
Score: 0	Score: 2	Score: 4	Score: 5

Tales from the Negro Leagues

Responding to Text 3: **Identify a language choice or other stylistic choice the writer uses in "Tales from the Negro Leagues" and explain an effect it has on the reader.**

Outcomes: 2.3.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
That writer tells funny tales cause he likes those basball guys and he has a sence of humer.	*A stylistic choice is that he wrote the story like you are right their with him, like it is in the process of happening. It makes you want to finnish the tale. It is almost like a catchy joke, you have to hear the ending.*	*The writer uses a style of story telling. The stories told are "tall tales" that captures the readers attention and allows them to reach the point or theme. The tall tales of players from this league show that games allow for stories to be told, whether they are truthful or not. This accounts for fun times to be had and legends to be created by people that have a love for the game. The writer also occasionally uses the style of repetition in which a certain point is constantly repeated. This helps the reader grasp a certain aspect of the story, such as "Cool Papa Bell was fast."*	*The author has chosen to use a very casual and laid-back language and style. The tone of the story gives the impression of a Sunday afternoon recap of the weekend between friends, or a conversation had over coffee at a local diner. This style gives the reader an added sense of connection to the story-teller, and makes the story easy to relate to. The casual style also gives you the feeling that your neighbour could be telling the story, or like it could have happened in your local park. The silly exageration and playfulness of the story also make it seem like the same story that any sports fan might tell!*

Rationale			
• Response is off topic. Score: 0	• Response implies the writer's use of a stylistic choice (conversational tone). • Explanation of the effect on the reader is vague and undeveloped. – *"It makes you want to finnish the tale"* Score: 2	• Response identifies the writer's use of stylistic choices. – *"The stories told are 'tall tales'..."* – *"...a certain point is constantly repeated."* • Explanation of the effect on the reader is clear and specific. – *".... 'tall tales' that captures the readers attention and allows them to reach the point or theme."* – *"This accounts for fun times to be had and legends to be created."* – *"...the style of repetition...helps the reader grasp a certain aspect of the story, such as 'Cool Papa Bell was fast.'"* Score: 4	• Response identifies the writer's use of language and stylistic choices. – *"...very casual and laid-back language and style."* – *"The tone of the story..."* – *"The silly exageration and playfulness..."* • Explanation of the effect on the reader is sophisticated. – context: *"...your neighbour could be telling the story..."* – immediacy: *"...it could have happened in your local park...like the same story that any sports fan might tell!"* – personal connection: *"your neighbour"* or *"any sports fan" "...could be telling the story..."* Score: 5

The Game

Responding to Text 4: **Explain how the poem's organizational structures, techniques, and/or transitions help the reader interpret the poem "The Game".**

Outcome: 2.1.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
The poem is taking about a game of hide and go seek between a brother and sister. The brother will trick the sister into hiding and then the would go and hang out with his friends while his sister went to hide. And her brother had milk on his upper lip.	*The poem is organized over a longer time frame which makes the reader see that a large time frame has ellapsed. The poem's structure stays focused on describing the hiding spot. All these help the reader interpret that the one girl is in fact hiding in one spot for a long time. It portrays the situation well due to the poems organizational patterns and structure.*	*The structure of the poem "The Game" helps the reader interpret it because each stanza presents a new idea. The short lines make the poem more effective and easier to read. If each stanza was written on only one line. It would make the poem difficult to interpret. I enjoyed that the lines being spoken were written in italics, as quotations would have broken the flow of the poem. The words being used help the reader understand that the person speaking is reflecting on the past, like when he says "I had long forgotten," he is preparing the reader to go back with him. Then, when he says 'Now I wade…", he is bring the reader back to the present. This was effective.*	*This poem is very complicated and can have different reasons because of the ending. The group I was in thought the girl had died in the end, but, I disagreed. The structure of the poem is built in a way to make you think. If you break down the poem into 2 sections, it helps in being able to identify what is trying to be conveyed by the poet. The first half of the poem tells the reader how the poet's brother would make her hide, only to go play with his friends. In the second part of the poem, I believe the girl has grown up and is playing the same game with her daughter. Only with one exception; she has the patience to find her daughter; something her bother didn't do. The organizational pattern aids the reader in this way to better understand what the author is saying. Paying attention to this structure makes this poem truly amazing in the sense that this girl has grown up to teach her daughter how to be cared for.*

Rationale			
• Response only summarizes the poem. Score: 0	• Response provides a generalized explanation of how the organizational structures help the reader interpret the poem. – *"The poem is organized over a longer time frame which makes the reader see that a large time frame has ellapsed."* – *"It portrays the situation well due to the poems organizational patterns and structure."* Score: 2	• Response provides a clear, logical, and specific explanation of how the structure, techniques, and transitions help the reader interpret the poem. – *"The short lines make the poem more effective..."* – *"...lines being spoken were written in italics, as quotations would have broken the flow of the poem."* – *"The words being used help the reader understand that the person speaking is reflecting on the past..."* Score: 4	• Response provides a perceptive and thorough explanation of how the organizational structures help the reader interpret the poem. – *"If you break down the poem...it helps in being able to identify what is trying to be conveyed by the poet."* – *"The first half...In the second part...the girl has grown up and is playing the same game with her daughter. Only with one exception; she has the patience to find her daughter; something her brother didn't do."* – *"...this girl has grown up to teach her daughter how to be cared for."* Score: 5

Foxtrot

Responding to Text 5: **Evaluate whether or not the cartoon "FoxTrot" presents a balance of perspectives. Support your evaluation with reference to this cartoon.**

Outcome: 3.3.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
These are four diagrams telling the situation of the story, like for example look focused and set and great example for the other.	*The cartoon "Fox Trot" presents a balance of perspectives. The parents are enjoying their books & each others company, while the kids want to play their game. Neither pair wants to be disturbed. Both are "lost in their own little…world."*	*The only real perspective here is the parents. This is how parents see their kids, wanting to spend hours and hours playing violent video games. It's making the part of how the mom and dad are reading together, lovingly, and the kid's seeing this, how it's a great thing, seem sarcastic and not important to the kids. I wish that parents wouldn't stereotype their kids like this. It's like their trying to show how kids need to sneak around their parents to do things like this. There is no balance of perspectives, it's only one. Maybe the question should be "From what perspective is this cartoon from?"*	*The cartoon, "Fox Trot," has two unique perspectives: those of the children and those of the parents. These two perspectives create opposite, and balanced, perspectives on an individual situation. The parents are relaxing, peacefully and alone. They view this as an ideal situation. The children also view this as an ideal situation: as a chance to play a videogame that is not suitable for them. Each perspective is different, but both view this situation as ideal. Depending on a person's view point, a situation can be both ideal and unacceptable. If a nation is wealthy, their situation is ideal. If their wealth is attained through the exploitation of some, such as the case with slavery in the United States before the 1850's, then the situation is not ideal for the exploited. This cartoon represents two very different view points, and balances perspectives.*

Rationale			
• Response is off topic. Score: 0	• Response provides an evaluative statement. – *"The cartoon 'Fox Trot' presents a balance of perspectives."* • A generalized evaluation is supported with undeveloped reference to the cartoon. – *"The parents are enjoying their books & each others company, while the kids want to play their game."* – *"Both are lost in their own little…world"* Score: 2	• Response provides an evaluative statement. – "The *only real perspective here is the parents."* • A clear evaluation is supported with logical and specific reference to the cartoon. – "This *is how parents see their kids, wanting to spend hours and hours playing violent video games."* – *"It's making the part of how the mom and dad are reading together, lovingly, and the kid's seeing this, how it's a great thing, seems sarcastic…"* Score: 4	• Response provides an evaluative statement. – *"…'Fox Trot' has two unique perspectives: those of the children and those of the parents. These two perspectives create opposite, and balanced, perspectives…"* • A sophisticated and thorough evaluation is supported with perceptive reference to the cartoon. – *"The parents….view this as an ideal situation. The children also view this as an ideal situation: as a chance to play a videogame that is not suitable for them."* – *"Depending on a person's view point, a situation can be both ideal and unacceptable."* • Evaluation extends to a broader content. – *"…If a nation is wealthy, their situation is ideal. If their wealth is attained through the exploitation of some, such as the case with slavery in the United States…, then the situation is not ideal for the exploited."* Score: 5

It Doesn't Hurt

Responding to Text 6: **Answer the author's question, "What are we teaching our children?" Support your response with further reference to the text "It Doesn't Hurt".**

Outcome: 5.2.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
I have no clue what we are teaching our children.	*In a way I guess that it shows how children learn that it's okay to hurt or kill people in real life because if it doesn't hurt in the game, then it won't in real life either. I guess by letting the children play with games like that, it is the parents fault when kids act on what they play.*	*I think that children today are being taught that they can do anything they want and that no pain will result from it. When playing video games, children are killing people without even thinking about it, resulting in no physical or mental pain at all. Sometimes you need pain to tell you when you need to slow down or stop all together. You also need to experience hard times first hand so that you will have the experience of getting through them. The author writes "And not one tear. Kept right on going." This benefits later in life, because life is anything but painless. These days children stay inside all day and do not have any experiences for the future. This could result in them not being prepared to handle intense, painful situations.*	*We are teaching our children that instead of using their own creativity it is ok to buy it at the store for $24.99. The children of today don't get the opportunity to create their own games that showcase their imagination instead they get all the imagination they need wrapped in christmas paper waiting under a tree. It also teaches them not to take responsibility for their actions. If you kill someone in Nintendo, you get points, if you kill someone in reality you get jailed. By doing this it also blurs the lines of reality and a game. There is also the lack of physical toughness that comes from horsing around with real people, not action stars. In "It Doesn't Hurt", the children were able to use their own creativity to make up the game, then their own creativity led to the inventions of other games and the pride of knowing they created something. They also learned to take responsibility for their actions so if you cried, you were the weakest link and ruined the game. Even the author noted how the physical toughness gained from that helped with physical toughness later on in life. Nintendo teaches kids to take the easy way out.*

Rationale			
• Response provides only an answer to the author's question; no reference to the text is provided. Score: 0	• Response provides an undeveloped answer to the author's question. – *"In a way I guess that it shows how children learn that it's okay to hurt or kill people in real life…"* • Discussion of the connection between the text and what we are teaching our children is supported with generalized further reference to the text. – *"…if it doesn't hurt in the game, then it won't in real life either."* – *"…it is the parents fault when kids act on what they play."* Score: 2	• Response provides a clear and logical answer to the author's question. – *"I think that children today are being taught that they can do anything they want and that no pain will result from it."* • Discussion of the connection between the text and what we are teaching our children is supported with further appropriate and specific reference to the text. – *"Sometimes you need pain to tell you when you need to slow down or stop..."* – *"The author writes 'And not one tear. Kept right on going.' This benefits later in life, because life is anything but painless."* Score: 4	• Response provides a sophisticated and insightful answer to the author's question. – *"We are teaching our children that instead of using their creativity it is ok to buy it at the store for $24.99"* – *"It also teaches them not to take responsibility for their actions."* – *"There is also the lack of physical toughness that comes from horsing around with real people, not action stars."* • Discussion of the connection between the text and what we are reaching our children is supported with further thorough and precise reference to the text. – *"The children of today don't get the opportunity to create their own games that showcase their imagination. Instead they get all the imagination they need wrapped in christmas paper waiting under a tree."* – *If you kill someone in Nintendo, you get points, if you kill someone in reality you get jailed."* – *"even the author noted how the physical toughness gained from that helped…later on in life."* Score: 5

Student Exemplars* and Rationales for *Process Booklet*

Use in conjunction with
Scoring Rubrics

***Student responses are italicized and unedited.**

Connecting Ideas 1: Identify a game that best represents you or could be a metaphor for your life and explain why you chose this particular game.

Outcome: 1.2.3

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
Hockey is my favorite sport, why? it's the speed and playing smart on and off the ice. Team work is also involved in this sport it's a deadly sport. players do get hurt bad, such cuts, scrapes Black and Blue and of course broken bones. Believe me, I have been there for a game to play.	*My life is most like soccer. Every day is a competition, who can run faster to score the goal or who can stop the most shots. Every day life for me is just the same. I have to run the fastest to score that goal. I have to block whatever comes at me.*	*A game which represents myself is Rugby. I play Rugby, so my decision is obviously biased, but it is appropriate. I win some, I lose some – just like Rugby. Sometimes I benefit from a situation and sometimes I don't. I have been fairly successful in life, due to my family. I have been fairly successful in my Rugby career, thanks to my team. Rugby requires one to be tenacious, to never give up. Life expects nothing less. Tenacity, hard work, good decisions and family/team have helped me be successful on and off the Rugby field.*	*Curling is a game that represents me. In a curling game you need to know what turn to take, how fast/slow you should go, and if you're going to need sweepers (help). Sometimes, even after thinking through all of that, the rock will pick-up a hair or an obstacle on the ice and not go where it was supposed to go.* *Life is like that. You plan which road (turn) you'll take, how fast you'll go, if you'll need help or do it by yourself. Sometimes you'll hit a snag (a hair) and nothing will go the way you planned.* *It's like a game of chance, you can strategize/plan all you want, but sometimes things still don't go the way you plan. Curling and life can both be like that.*

Rationale			
• Response does not provide an explanation of the connection between the identified game ("hockey") and the student's life. • Response considers only aspects of the game. Score: 0	• Response identifies a game ("soccer") that represents the student's life. • A weak explanation of the connection between the identified game and the student's life is supported with generalized and undeveloped examples/details. – *"Every day is a competition, who can run faster to score the goal or who can stop the most shots."* – *"I have to run the fastest to score that goal. I have to block whatever comes at me."* Score: 2	• Response identifies a game ("Rugby") that represents the student's life. • A logical explanation of the connection between the identified game and the student's life is supported with relevant, appropriate, and specific examples/details. – *"...I have been fairly successful in life, due to my family. I have been fairly successful in my Rugby career, thanks to my team."* – *"Rugby requires one to be tenacious, to never give up. Life expects nothing less. Tenacity, hard work, good decisions and family/team have helped me be successful on and off the Rugby field."* Score: 4	• Response identifies a game ("curling") that represents the student's life. • A perceptive explanation of the connection between the identified game and the student's life is supported with varied and thorough examples/details. – *"In a curling game you need to know what turn to take, how fast/slow you should go, and if you're going to need sweepers (help). Sometimes...the rock will pick up a hair or an obstacle..."* – *"Life is like that. You plan which road (turn) you'll take, how fast you'll go, if you'll need help...hit a snag (hair)..."* – *"Curling and life can both be like that."* Score: 5

Connecting Ideas 2: Explain how your attitude(s) toward games has or has not changed since childhood.

Outcome: 1.1.1

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
Yes. It has changed a lot. When I was a child I watch tv all day and now I have less time I can not watch it that much I have to work and go to school When I was a kid I watch tv from 8:00 in the morning tell super at 5:00 and then after supper I watch tv till 11:00 or 12:00.	*My attitude towards games hasn't changed. I still enjoy them fully. I don't play some of the games I used to play because I've out grown them, but the nature of the game always stays with me and the things I've learned from playing games help me throughout my life.*	*I feel my attitudes towards games have changed greatly since childhood. When I was a child every game I played was about winning, for I was not yet old enough to understand the grace of losing. Whether the game be Volleyball, Basketball or even Hide-and-Go Seek, the whole object of the game was to win. Most likely because you felt on top of the world when you won a game, your parents would buy you a slurpee when you won a game. When you lost you just went home, feeling sorry for yourself. There should have been a game called "Win or Feel Bad," when I was a child. However, now I know that it isn't just about winning, but now you play the game. I have a better attitude towards games now, I know they are just for fun, and everyone should try and have a good time.*	*When I was very young, I loved playing games. They were simple little games, with few rules. This sort of reflected the innocence and naivety of childhood. As I have grown, the games have become more complex, with more things at stake (my pride, medals, honours, etc.). Because our society is so money hungry and driven to accumulate more and more successes, I feel this mentality has been reflected into the simplest of games, such as bowling. Even with my own family, I feel anxious to do my best so that no one will comment at my score or judge my abilities. On a larger scale, I feel games and the desire to win – are the basis for all of the conflict in the world today. The desire for more (of victory) gets in the way of peace and harmony. People should be working together, helping each other to succeed equally. Instead, your friend of yesterday becomes your opponent of tomorrow, and you can't help but feel the need to destroy them. With more complex games, came more rules to break and opponents to shove aside. Therefore, I hod a very pessimistic view towards games.*

Rationale			
• Response does not explain how the student's attitude(s) toward games has or has not changed since childhood; rather, it only discusses the student's timeline for watching television. – *"When I was a child I watch tv all day and now I have less time I can not watch it that much..."* Score: 0	• A limited explanation of how the student's attitude(s) toward games has or has not changed since childhood is supported with vague and undeveloped details. – *"My attitudes towards games hasn't changed. I still enjoy them fully."* – *"...the things I've learned from playing games help me throughout my life."* Score: 2	• A clear explanation of how the student's attitude(s) toward games has or has not changed since childhood is supported with logical and specific examples/details. – *"I feel my attitudes towards games have changes greatly since childhood."* – *"When I was a child, every game I played was about winning, for I was not yet old enough to understand the grace of losing."* – *"However, now I know that it isn't just about winning, but how you play the game."* Score: 4	• A superior explanation of how the student's attitude(s) toward games has or has not changed since childhood is supported with perceptive and thorough examples/details. – *"When I was very young I loved playing games. They were simple little games..."* –*"As I have grown, the games have become more complex, with more things at stake..."* – *"I feel anxious to do my best."* • Ideas extend to a broader context. – *"I feel games and the desire to win–are the basis for all the conflict in the world today."* – *"...your friend of yesterday becomes your opponent of tomorrow..."* – *"...I hold a very pessimistic view towards games."* Score: 5

Reflecting 1: **Explain one or more ways in which your choice of audience may limit the ideas, style, or form of your written text.**

Outcome: 3.2.1

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
My choice of audience limits my texts by knowing everyone is writing of the same topic. I tried to keep my (essay) planning unique. I wrote down what thoughts I had in my head on games and now it contributes to everyone's lives. I wrote all of my point of veiws in my ideas written down, to help my gather more ideas.	*I chose to write to young kids so limited my amount of vocabulary. I had to use little words and easy sentences so that the children would understand what I was trying to say.*	*A way that my choice of audience limits my written text is that, because I have chosen teens and adults, the story has to be kept exciting and interesting throughout. With such a wide range of ages, I can not write for a specific and small age group. Also, because they are grown, the audience would not enjoy a story that is simple, done in the style that children would find amusing. The language choice form short story has to be detailed enough that the reader will be captivated and want to keep reading on. I also have to make sure that the story is not biased towards one of the age groups (ex. teens) as the other may be offended. I also have to take into consideration that not every reader will be familiar with gymnastics, so I cannot use language that may cause confusion, or assume that they know what each skill or move is.*	*My choice of audience limits my written text because it changes my use of language as well as the content of my actual text. Teenagers like to hear things straight up. They don't want issues of today to be hidden. This means I have to write point blank. I have to write in a way which applies to teenagers which means giving the facts as well as something personal to back it up. If parents were my audience I would talk to them more professionally than personally. You would have to give them more facts as well as a personal story so they could fathom what I was trying to say. Also, because I'm not writing to parents or adults in general, I am not going to talk about how a teen would feel or what it does to a teenager because they know. All I have to do is tell them my story and they will sympathize, interpret and understand how I felt because they are teens. I am also not going to talk about how we know parents try their best but if they get into gambling and turn around and hurt us it is hard to comprehend. That content would best be suited when talking to a parent from a teen's perspective. Our society needs to realize that teenagers know about these issues. They want to talk about them and they need to talk about them because hiding them doesn't solve the problem.*

Rationale			
• Response does not provide an explanation of the way(s) in which the choice of audience may/may not limit the written text; only the generation of ideas for the text is considered. Score: 0	• Response provides a weak explanation of the way in which the choice of audience has limited the written text. – *"I chose to write to young kids so limited my amount of vocabulary."* • Consideration of the connection between the audience and the text is generalized and undeveloped. – *"I had to use little words and easy sentences so that the children would understand what I was trying to say."* Score: 2	• Response provides a clear explanation of the ways in which the choice of audience has limited the written text. – *"A way that my choice of audience limits my written text is that because I have chosen teens and adults, the story has to be kept exciting and interesting throughout. With such a wide range..., I can not write for a specific and small age group."* • Consideration of the connection between the audience and the text is logical and specific. – *"...the audience would not enjoy a story that is simple, done in the style that children would find amusing."* – *"The language...has to be detailed enough that the reader will be captivated..."* – *"I also have to make sure that the story is not biased towards one of the age groups (ex. teens) as the other may be offended."* Score: 4	• Response provides a superior explanation of the ways in which the choice of audience has limited the written text. – *"My choice of audience limits my written text because it changes my use of language as well as the content of my actual text. Teenagers like to hear things straight up."* • Consideration of the connection between the audience and the text is insightful and precise. – *"They (teenagers) don't want issues of today hidden. This means I have to write point blank. I have to write in a way which applies to teenagers which means giving the facts as well as something personal..."* – *"If parents were my audience I would talk to them more professionally than personally."* – *"Our society needs to realize that teenagers know about these issues. They want to talk about them...because hiding them doesn't solve the problem."* Score: 5

Reflecting 2: **During the drafting process, writers often make changes to language, content, style, or organization.**

Identify a change(s) you are making to your draft and explain how this will make your final copy more effective.

Outcome: 4.2.2

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	**1 2**	**3 4**	**5**
Change: I didn't make any changes to the while revising my piece. *Explanation: Only if words were misspelt or or not their I honestly think that my piece need no changing.*	*Change: The editing/revisions I made allowed my essay to be more enjoyable to the reader. In my editing I changed sentence structure and organized my thoughts together.* *Explanation: My editing was useful to help. My editing was useful to help my sentences flow smoothly together, allowing the essay to make more sense and be clearer.*	*Change: I changed an entire paragraph of Mary's. She was talking about competition violence in America.* *Explanation: While copying this part down, I decided that it did not reflect where most of the violence in sports actually is. I elaborated in my first copy as to show that it usually is during childrens games. It ties the paragraph more into the entire interview and adds to the coherence of my text.*	*Change: A change I made was content, in the introduction. I re-wrote the introduction several times. Compared to the first copy I changed the main character completely in the introduction.* *Explanation: I made this change, because the first time I made the introduction I wasn't sure how much I liked it. I thought that if I re-wrote another one I would know if I liked it. After I read the new introduction, I had a better understanding of what my story was going to be. At first I was unsure if I wanted to change my introduction because I thought I would have to change my entire story. After I changed the introduction the story fit together a little more. The first introduction I wrote started with a dialogue and didn't explain much. The second I wrote was a more descriptive one, which explained more about where the story takes place and who is in the story. By changing the introduction, as a writer, I felt that I had a better understanding of how to experiment with writing. I felt, that I improved my writing through changing the introduction.*

Rationale			
• Response states no change was made but provides no explanation of effectiveness. Score: 0	• Response identifies changes. – *"I changed sentence structure and organized my thoughts together."* • Response provides a generalized explanation of how these will make the final copy more effective. – *"...flow smoothly...to make more sense and be clearer."* – *"...to be more enjoyable..."* Score: 2	• Response identifies a change in organization. – *"I changed an entire paragraph of Mary's."* • Response provides a clear and specific explanation of how this will make the final copy more effective. – *"I decided that it did not reflect where most of the violence in sports actually is."* – *"I elaborated in my final copy as to show that it usually is during childrens games."* – *"It ties the paragraph more into the entire interview and adds to the coherence of my text."* Score: 4	• Response identifies changes in the introduction. – *"...I changed the main character completely in the introduction."* – *"The second I wrote was a more descriptive one..."* • Response provides a thorough explanation of how these will make the final copy more effective. – *"...I had a better understanding of what my story was going to be."* – *"At first I was unsure if I wanted to change my introduction because I thought I would have to change my entire story. After...the story fit together a little more."* – *"The second I wrote...explained more about where the story takes place and who is in the story."* • Response extends to the impact on the student. – *"By changing the introduction, as a writer, I felt that I had a better understanding of how to experiment with writing."* Score: 5

Overview of Exemplar Scores for Written Task:

	Recording Your Writing Variables	Writing Task			
		Ideas	Organization…	Language Use …	Grammar …
Exemplar #1 Pragmatic	5	5	4	4	4
Exemplar #2 Aesthetic	3	5	5	5	4
Exemplar #3 Pragmatic	4	5	5	4	4
Exemplar #4 Aesthetic	3	3	2	3	4
Exemplar #5 Pragmatic	2	2	3	2	3
Exemplar #6 Aesthetic	3	2	4	3	2

The maximum score for each of the above items is 5.

Exemplar #1

Pragmatic

Recording Your Writing Variables

Form: article

Central Idea: (thesis) that games/sports are essential for childeren to develop into mature adults.

Purpose: to give reasons for childeren to play sports

Public Audience: parents of childeren who may be undecided to let their childeren plays sports

Context:
(the situation in which your audience will hear, view, or read your text) published in a school newsletter to parents of elementary school childeren

Final Copy

40 marks

Title: The Value of Athletics

Sports, a pass time undertaken by countries all over the world. People play sports for recreation and to have fun. However, sports play a much more important role in the development of childeren into adults. Sports are essential for the proper maturation of childeren into well developed and civilized human beings. Athletics are this vital to child development because they allow for interaction with other people, teach concepts useful in later life, teach childeren to have fun, and involve childeren in fitness.

Interacting with other people in society is an important role that athletics plays in the life of a child. By allowing childeren to make friends through these sports teams, they learn the value of companionship. The childeren learn compasion for other human beings, a personality trait useful later in life. In addition, from playing sports, childeren learn the concept of teamwork. By practicing and striving for a goal, such as a championship title or even just to win a game, certain skills are gained by childeren. Such skills gained by this experience include the ability to work together with others to reach a common goal, leadership skills, and public skills. Through the gain of these skills in athletics, childeren carry important life lessons on with them to their adult life.

Sports teach many life concepts along with skills. Such concepts gained by active involvement in sports are: the knowledge of winning and losing, and the value of rules. Through sports, it is known that people win and lose. This concept of being the victor or the defeated is essential for a child to learn before they become an adult. Victory brings pleasure, while defeat brings sadness. It is by learning how to deal with these emmotions, at a young age, that a child will succeed in life. Learning not to be a sore loser and learning to be a gracious winner is the key to athletics Sportsmanship is a major characteristic gained by sports. The ability to respect others can be carried on through life and may benefit the child later on. Sure, it would be great to win all of the time, but you cannot. Thus, the lesson is taught that you can't always get what you want in life. From this, childeren learn basic life concepts. This knowledge obtained by childeren, is quite essential for their development into adults. Besides these concepts, there are those of following the rules that are gained by childeren. Rules are the basis of our society. We are governed by a strict set of laws in almost everything we do. For example, order is maintained in society by laws appointed by our government. As a result, it is vital for childeren to learn this concept of rules early in life in order to fully understand their purpose. Through athletics, childeren experience such regulations. The experience of know what is right and what is wrong is invaluable to the learning process of a child. To know the differce between a penalty and not a penalty in hockey represents this concept of right and wrong well. From experiences such as this, childeren can learn the concept of rules and later apply them to life situations that may be determinate on the child's future. These life concepts are extremely vital for the maturation of childeren into adults and can be taught through athletics.

Probably one of the most important lessons learned through sports is that of having fun. All sports are games, created for an enjoyable pass time. Through the participation in such athletic activities, childeren learn the concept of fun. Childeren learn to enjoy themselves and get free from worries in their lives for a moment in time. This release that sports provide acts as a stress reliever. Stress is a major problem in the world today. People become stressed over job situations and other occurances within their life. Some people lose total self control, crack under pressure, and lose the ability to complete tasks needed of them as a result of stress. However, the knowledge of how to relieve this stress allows for a quick cure to such a problem. By learning to have fun and forget about worries through athletics, childeren obtain this knowledge that allows them to reduce stress. This knowledge can be carried on to later in life where it may be useful. Adults, who were once athletically involved childeren, will resultantly perform better under pressure and be able to complete their given tasks. The ability to have fun and release ones self is invaluable and a great gain achieved through the participation in athletics. This concept can be is useful to childeren and allow them to perform under adverse conditions.

Finally, weight is a major issue in the childeren of today. Instead of becoming active, childeren stay indoors watching TV and playing videogames. Sports have a solution to this problem of weight and obesity. By becoming involved in sports, childeren not only have fun, but become active. Through this physical activity, childeren stay in shape and learn the concept of a healthy lifestyle. This idea of healthy living can then be carried on with them through life. Therefore, sports are also an essential part of the health of childeren.

Athletics possess an important role on a childs life and their developement. Such concepts gained by childeren include the interactions with other people, life lessons, the ability to have fun, and the idea of a healthy life style. Thus, athletics are a very important keyfactor to proper child maturation and should be made an essential part of a child's life.

Rationale for Exemplar #1

Pragmatic

Recording Your Writing Variables

Rationale: **Score: 5**

- Response identifies the writing variables in precise detail.
  - public audience: "*parents of children who may be undecided…*"
  - context: "*…school newsletter to parents of elementary school children*"
- A superior synthesis reveals an authentic and congruent record.

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are creative, thorough, and sustain audience interest.
  - "*…sports are essential for proper maturation of children into well developed and civilized human beings.*"
- Purpose and central idea are sustained throughout the text.
  - "*By allowing children to make friends through these sports teams, they learn…*"
  - "*Sports teach many life concepts…the knowledge of winning and losing, and the value of rules.*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- Distinct organizational structures (point—example—discussion) effectively achieve stated purpose.
  - "*Probably one of the most important lessons learned through sports is that of having fun…*"
  - "*Through the participation in such athletic activities, children learn the concept of fun…*"
  - "*By learning to have fun…children obtain this knowledge that allows them to reduce stress.*"
- Transitions within and between paragraphs create unity.
  - "*In addition…*"
  - "*Thus…*"
  - "*From this…*" etc.
- Introduction and conclusion provide coherence and unity.
- Some paragraphing inconsistencies are present, given the identified form.

Language Use and Arrangement

Rationale: **Score: 4**

- Language choices are effective for the writing variables and reflect a consistent awareness of purpose.
- Varied and appropriate word choice is clear and specific.
  - "*…vital to child development…*"
  - "*…the value of companionship.*"
  - "*…concept of rules and later apply them to life situations…*"
- Syntax is occasionally awkward.
  - "*…learn to enjoy themselves and get free from worries…*"
  - "*…sports have a solution to this problem of weight…*"
  - "*Athletic possess an important role on a childs life…*"
- Voice is clearly established and maintained.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Response demonstrates a capable control of the written conventions of language.
- Some errors in grammar or spelling detract from impact but do not affect the meaning.
  - "*In addition from playing sports*", "*…there are those of following the rules that are gained by children.*"
  - "*childeren*", "*emmotions*"
  - "*Athletics possess an important role on a childs life and their development.*"

Exemplar #2

Aesthetic

Recording Your Writing Variables

Form: Short Story

Central Idea: A 4th grader explaining the life of a kick ball player.

Purpose: To remember childhood and for comedic purposes.

Public Audience: All ages and genders of people

Context:
(the situation in which your audience will hear, view, or read your text)
The reader will view the story as if they are another student that is being told the story

Final Copy

40 marks

Title: Now That's a Game

How's it goin'. My name's Jim. You must be new here. See, I know everybody in this place, that's my thing. It's what I do. I've got my finger on the pulse of this place. If somethin' is going down, you bet I'll know about it. Of course usually it'll cost ya, but since your new, I'll give ya a break.

I find that the only way to survive in this animal house, is to know what's happening before it happens. You can never be too careful. Just the other week, Little Jonny Tobasa was pushed off the top of the north tower of the new jungle gym. Nobody says anything but we all know it was Phillip Trobiblonshy.

See Phillip, he's part of The Family. The Family is mostly made up of kids from the old part of the school yard. They have a leader, Big Tom Shisarowsky. Big Tom's brother was one of the first to came over. They made quite a name for themselves. Then when Big Tom's brother was sent to the Junior High, Big Tom took over the business.

The Family has their hands in everything from smuggling pixcy sticks to the sugar popers stand set up in the school yard. Anything you want they have, or can get for a price.

Here is some free advice though kid, stay as far away from those guys as you can. You don't want to end up like little Jonny.

Basically, other than The Family, everybody is half decent around here.

Now I know what your thinkin', Jim what about that big thing over there. Well kid that's the stadium. That is were the Game is played. Everything in this whole school yard revolves around the game. If your a Kick-Baller, nobody gives you any grief around here, not even Big Tom and his henchmen.

The kick-Ballers, they aren't like you or me. They have perfected the game. It's more than just kicking a ball, it's life. Most of them have worked their way up from the bottem, kicking around a deflated basketball in the kindergarden Legues.

Ben Huges is their captin. He has been around since the stadium was built. He has the hardest kick around, no one better than Ben. That's why everybody calls him "Ben Left Leg O'fire Huges". Unforturnatly, Ben's time at the top is running out. Huges is starting to show his age around the young guys. Soon he'll find himself behind a desk pushin' a pencil in the Junior high. Unless he makes it into the Junior high legue, but I don't think that will happen. It's a whole different game in there. Kids there smash homeruns with their eyes closed, of course most of them are hoped up on a dozen sugar rockets. Which brings me to the next player.

Daniel Mancuso, he was originally a swingster. Swingsters travel from swing set to swingset, performing different stunts, and are noterously famous for being pixy stick junkies. See Daniel left the Swingsters after one of his close friends had eaten one too many pixy sticks. He had to be sent home with a stomach ache so bad that they had to carry him out crying like a baby. Soon after that Mancuso joined the team, he was a natural. With all that sugar, he could play fifty innings and not get tired at all. That's why everybody calls him "Daniel Sugar Fly Mancuso".

Then there is "Beth The Bone Crusher Ruins". She may not seem that tough, but don't ever test her. One time a group of guys were making fun of her while she was playing outfield. One kid, Don Zenuk, was especally mean to her. Well The Bone Crusher simply went crazy, and it took three teachers to pull her off of Don, but I don't feel the least bit sorry for him. He knew what he was doing, and so did The Bone Crusher Ruins.

Now many games have been played in the stadium, but not one can compare, or ever will, to the game against the Eastern Central kids from across town. It was a big thing because our team had never played another School before.

Big Tom had arranged the game with some of the other high rollers from the other school. It would be held on a Saturday. All the big names would be their. Everbody from "Joe The Thunder Sinew", who kicked balls so hard that it sounded like thunder, to "Hingle Licorice Lips Deluse", natorous for always eating black licorice while she played.

When Saturday finally rolled around the stadium was absolutly packed. Their was not one empty seat. Over half the kids their had to stand for the entire game, but no one complanded. Everyone was to anxios to sit down anyways.

It was a close game, everyone played their best. Then things took a turn for the worst in the final inning.

Beth The Bone Crusher took a hard loo

ball to the stomach, she wouldn't be comming back.

Immidatetly the other team scored two runs, but Sugar Fly Mancuso was able to stop the gain by pitching three consecutive strike outs.

when our guys came up to hit the pressure. was on. Time was rapidly running out. We had only managed to put two players on base, and had two outs. One more out, and we would lose the game.

Ben Huges came up to bat. The pressure on him was tramendous, but all he did was smile and pat the dust off his pants. The first pitch was a blistering speed. Huges let it roll right by him. Strike One. The next pitch not qeite as fast, was also alowed by. Strike two!

The crowd had now broken out into all out pandemonium. The Huges signaled for silence. After that you could have heard a pin drop.

The third pitch curved slightly to the right, Huges wound up. With a thundering blast he sent the bal out of the stadium and clear over the school. "Ben Left Leg O'fire Huges" was the first person to ever do that in the history of the game, and I don't think I'll every see anyone do that again.

Now that's a game!

Rationale for Exemplar #2
Aesthetic

Recording Your Writing Variables

Rationale: **Score: 3**

- Response identifies some writing variables in some detail.
  - central idea: "*A 4th grader…kickball player*"
  - public audience is broad: "*All ages and genders of people*"
  - purpose: "*To remember childhood…*"
- Synthesis reveals a somewhat functional and congruent record.
  - context is misunderstood

Writing Task

Ideas

Rationale: **Score: 5**

- Original idea engages audience and conveys importance of the game to children.
  - describing a kick baseball game as an epic event and characters as their gangster counterparts—the family
- Text creates imaginative characters with defining characteristics (*Beth the Bone Crusher Ruins*, etc.)
- Creative incidents engage audience and create atmosphere.
  - "*…swingsters travel from swing set, performing different stunts, and are notoriously famous for being pixy stick junkies.*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- Purposeful organization is used for impact.
- Effective sequencing of ideas allows for a natural movement—effective for the point of view and the context within the story.
- A superior organizational structure is used.
  - use of narrator
  - exposition of characters which leads to the climax of the game in which these characters play
- Use of transitional devices creates unity.
- A very effective exposition in the opening paragraph establishes the narrative voice and genre.
  - dramatic monologue

- Purposeful structure introduces the characters and then describes the game in which the characters play; initial descriptions of characters foreshadow later performance in the game.
- The order of appearance of the characters, Ben, Daniel, and Beth, is reversed in the description of the game.
- There is an effective transition from topic to topic between paragraphs: Phillip ⇨ Family ⇨ Stadium ⇨ The Kickballers ⇨ The Captain, etc.

Language Use and Arrangement

Rationale: **Score: 5**

- Precise, creative, and consistent language choices are appropriate for the genre and point of view.
  - "*…the only way to survive in this animal house…*"
  - "*The Family has their hands in everything from smuggling pixy sticks…*"
  - "*Big Tom and his henchmen.*"
- Irony creates humour.
  - "*Beth the Bone Crusher Ruins took a hard low ball to the stomach, she wouldn't be coming back.*"
- Effective word choice sustains humorous tone.
  - "*pushin' a pencil*"
  - "*smuggling pixy sticks*", etc.
- Superior use of exaggeration creates impact and enhances comic effect.
  - colourful character names (*Ben Left Leg O'Fire Huges*, etc.)
  - "*with a thundering blash he sent the ball out of the stadium and clear over the school.*"
- Distinct narrative voice is effectively established and maintained through use of colloquial language.
  - "*…that's my thing. It's what I do. I've got my finger on the pulse of this place.*"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Response demonstrates a capable control of the written conventions of language.
- Errors in spelling and usage are not distracting.
  - "*since your new…*"
  - "*kindergarden Legues*"
  - "*…would be their*"
  - "*captin*"
  - "*notorously*"
- Inconsistent use of punctuation is demonstrated.
- Mechanics are adapted for effect.

Exemplar #3

Pragmatic

Recording Your Writing Variables

Form: Essay

Central Idea: Life is like a large game that never ends, there are strategies, moves in order to achieve success.

Purpose: Those contemplating and attempting to understand life
High school and older.

Public Audience: To compare one's life to a board games and show the similarities between them.

Context: (the situation in which your audience will hear, view, or read your text) Read in a relaxation setting

Final Copy

40 marks

Title: The Game We Play

When people hear "games" they usually think of Monopoly, Chess, Risk, or other similar games. However those are not the only kind of game. Life is essentially a board game. Everyone's life includes all the necessary parts to make a great board game. Our lives incorporate the pieces, the paths to choose, the strategies to make and risks to take, all in an attempt to achieve the best conceivable outcome.

There are many playing pieces that are necessary to make for an exciting game. Humans are in essence, the markers which move around the board, attempting to go the right direction.

Our environment and surroundings is the board. It is our playing area, and is the place in which everything occurs and transpires. It helps define us and make us the people we are today. Our surroundings give us a basis on which to make our decisions, and choose the path we take through life; just as the spaces on the board allow us to determine which direction we head.

Not only are we a mere playing

piece in the game, we are the ones who must also select the path we take. Everyone must decide whether or not they want children, they must choose a career that suits them, and must contemplate about what they want to obtain in life. People must select the friends they hang around with and the crowd they are associated with. They must choose whether to play the game offensively or defensively, and decide between the easier path and the more difficult route, depending on what they desire in life.

Everyone must make strategies in

order to achieve success. One must make strategies on how to acquire what they desire from life; strategies to be able to win the "game."

Everyone takes risks in life while striving to suceed. However when people take risks they may be set back even further than if they did not take any at all. One may put their money in the stock market and lose it all while trying to get ahead, or one may make lots and jump ahead of the rest of the field. The same is true in a board game. People have to decide whether to answer the difficult questions that will help them win the game or send them back to the beginning.

Our lives are essentially a board game, in which we must choose everything that is necessary to obtain success. The only difference is that a board game is the same each time you play it and your life is constantly changing. We never know what the next path is, and where it is headed; we must just hope we are taking the right one, and trust that our choices will put us the furthest ahead.

Rationale for Exemplar #3
Pragmatic

Recording Your Writing Variables

Rationale: **Score: 4**

- Response identifies most writing variables in detail.
  - context is broad: "*…relaxation setting*"
- Synthesis reveals a functional and congruent record.

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are original and sustain audience interest effectively and achieve the stated purpose.
  - pieces as humans, board as environment, etc.; analogy of life is a game
- Comparisons are original and sustained throughout.
  - risks in stock market = risks in boardgame, playing the game of life offensively or defensively, etc.

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- Introduction and conclusion focus ideas effectively and achieve stated purpose.
- Transitions between paragraphs integrate ideas.
  - offensive/defensive game → strategies → risks
- Organization and transitions are purposefully used within paragraphs.
- The extended metaphor is artfully used and integrates the idea of life as a game into a coherent whole.

Language Use and Arrangement

Rationale: **Score: 4**

- Language choices and arrangement of ideas are effective and consistent.
  - "*Humans are in essence, the markers which move around the board…*"
- Sentence structures are varied and effective.
- Voice is established and appropriate.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Response demonstrates a capable control of the written conventions of language.
- Spelling, grammar, and punctuation errors do not affect the meaning, but they detract from the overall impact.
    - subject/verb agreement
    - pronoun/antecedent agreement

Exemplar #4

Aesthetic

Recording Your Writing Variables

Form: Short Story

Central Idea: Children should be brought up without being pressured into playing games or into playing games even when they don't want to.

Purpose: To make people realize that by pressuring children into playing games they don't want to or do things they don't want to they are robbing their children of the right to enjoy themselves while playing.

Public Audience:

Context:
(the situation in
which your audience
will hear, view, or
read your text)

Final Copy

40 marks

Title: In The Wrong

Bobby was ten years old and boy did he love hockey. He loved it so much that he played it inside with mini hockey sticks all by himself. His father was a doctor and he loved tennis. He loved tennis so much that he played it twice a day. He really had wanted to teach Bobby how to play too. So he decided one day to ask Bobby to play a game of tennis with him. Bobby, of course, said yes with enthusiasm. He rarely ever saw his father, he was always working at the hospital. So out they went to the courts near by. When they got on the courts, Bobby grabbed a tennis racket out of the bag and held it down by his side like hockey stick. He started swinging it as if he were trying to hit an invisible hockey puck. His father scuffled and told Bobby how to hold the racket correctly. So after his quick lesson, Bobby's father ran to the other side of the tennis court with a ball. He served the ball very slowly to Bobby, floating over the net like a butterfly. Bobby ran up to it and hammered the ball as hard as he could. The ball went very high and very far, all the way into a restricted and fenced area. Bobby cheered and laughed. His arms shot straight into the air and he cried out, "Woohoo! Tennis is a fun game dad!". Bobby's father was not laughing, he knew that Bobby just hit his lucky tennis ball into a place where he would not be able to retrieve it. He walked up to Bobby and yelled "I cannot believe you did that!". He brought Bobby home and told him to go to his room. Bobby cried when he got into his room. He felt as though he had let his father down!, He didn't even Know what he had done worong he was just having a good time. Bobby decided that day, that he would never play tennis again. So the next day Bobby went outside to play street hockey and his father decided to go out there and have a talk with him. "You should really stop playing hockey," he said, "you should play a gentleman's sport like tennis." Bobby told his father he didn't like tennis and that he would never play tennis again. Bobby's father was very mad when he heard that. "Tennis is much better than hockey!," he yelled. Then he quickly walked into the house. Bobby was left outside Devistated that he had disappointed his father again, he started crying right in the middle of the road. He cried so loud and hard that he couldn't here the semi-truck coming towards him. When he finally noticed it, ~~it~~ was already too late. The semi truck driver couldn't see the boy over the front of the truck. He couldn't do anything to avoid the tradjedy. Now Bobby is dead and nobody can do anything about it. If Bobby's father

Exemplar #4

hadn't yelled at him so much, if he had seen that Bobby was just telling him the truth and just trying to have fun, Bobby might still be alive today. Please don't alway assume that you are right just because you are the adult. And stop assuming that the children are always in the wrong.

Rationale for Exemplar #4
Aesthetic

Recording Your Writing Variables

Rationale: **Score: 3**

- Response identifies some of the writing variables in detail.
  - parental audience is embedded in the statement of purpose
- Synthesis reveals a somewhat functional and congruent record.
  - context is not provided

Writing Task

Ideas

Rationale: **Score: 3**

- Ideas are clear and adequately developed for the central idea and purpose.
  - ideas (father prefers tennis and spends no time with son, who develops a love of hockey on his own) convey thought that father should spend more time with child if he's going to understand him (purpose)
- Ideas have limited effect and may not be suited for all audiences; ideas in the storyline are contrived.

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 2**

- Organizational structures are weak/not apparent.
  - little sense of rising action and climax
  - no paragraphing
- Some simple chronological/sequential transitions are used.
  - "*so the next day…*"
  - "*Then…*"
  - "*Now…*"
- The conclusion is not effective for the student's choice of form.

Language Use and Arrangement

Rationale: **Score: 3**

- Some language choices create effect.
  - "*…hammered the ball…*"
  - "*His arms shot straight into the air…*"
- Sentence patterns are generally simple for a wider audience.
  - "*So out they went…*"
  - "*So after his quick lesson…*"
  - "*Bobby was ten years old and boy did he like hockey.*"
  - "*Bobby's father was very mad when he heard that.*"
  - pronoun "*He*" followed by simple verbs
- The voice of both characters is established and consistent.
  - "*…and he cried out, 'Whoohoo! Tennis is a fun game dad!'*"
  - "'*…you should play a gentleman's sport like tennis.*'"
  - "'*Tennis is much better than hockey!' he yelled.*"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Response demonstrates a capable control of grammar and punctuation conventions.
- Some errors in spelling and sentence structure are present.
  - "*devistated*"
  - "*trajedy*"
  - comma splices
- Errors may detract from impact, but they do not affect the overall meaning.

Exemplar #5

Pragmatic

Recording Your Writing Variables

Form: Short story

Central Idea: Why we play games

Purpose: To explain why I like games

Public Audience: 15-20 male and female age class.

Context: (the situation in which your audience will hear, view, or read your text) I will be talking about why I like games

Final Copy

40 marks

Title: Games

In the following article I will be talking about games and what they do for me. Also why or why not I like them.

First, games I find are very fun to play. When you are out partying or just out with your friends you can pull out a deck of cards and start playing.

Some of the games me and my friends play are monopoly, scrabble, Yahtzee, hackey sack, catch, baseball, football, golf, and pool.

Second, I find that if you are very bored you can play a game even by yourself and it makes the time go fast and also you have fun as well.

Third, me and my friends sometimes sit around the house and play games. But we play them for money. We play Rummy, black jack, pool or even goff for money. Sometimes it is a 25° bet and sometimes it gets raised to over $10. Sometimes if your lucky you win it all and others you lose all of it.

Fourth, I find that playing games has kept me out of trouble. If I was not playing games I would likely get bored out of my mind and go around town wrecking thing or something that would get me put in jail.

Lastly, I would like to add that lately I have been noticing that way to many people are getting too competitive. A person cannot even join a hockey team or a football team without getting harrassed. What I mean by this is that all people want to do is win. fun does not matter anymore you make one mistake and the team is mad and calling you down. I find that this kind of behavouir is ruining how fun games can actually be when you play for fun and don't care who wins or loses.

In conclusion my outlook on games is still good. But I do find that people have to be less serious about them. I find that everyone is trying to be like or even trying to be the next Wayne Gretzky. They are ruining the game for everyone else. I think that people need to just play for fun and not put anybody down on their team or whoever their challenger is.

In the above short story I have talked about games and how they relate to me and others. Also I have talked about the people who are ruining games by being to competitive.

Rationale for Exemplar #5
Pragmatic

Recording Your Writing Variables

Rationale: re: 2

- Response identifies most writing variables in vague detail.
  - central idea: "*Why we play games*"
  - purpose: "*To explain why I like games.*"
- Synthesis reveals an undeveloped and somewhat illogical record.
  - "*Why we play*" → "*…why I like games*" → "*15–20 male and female*"
  - central idea is the topic
  - context is misunderstood

Writing Task

Ideas

Rationale: **Score: 2**

- Ideas are superficial and have a limited effect for the identified audience.
  - "*…games I find are very fun to play.*"
  - "*Some of the games me and my friends play are…*"
- Ideas are on topic but generalized.
  - "*Sometimes…you win it all…you lose all of it.*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 3**

- Overall organizational structure makes sense.
  - each paragraph presents a major idea
- Simple transitions between paragraphs are used.
  - "*Firstly ... Second ... Third ... Fourth ... Lastly ... In conclusion…*"
- The order and use of transitions for the final paragraphs are awkward and confusing.
  - "*Lastly ... In conclusion ... In the above …*"
- A functional introduction and conclusion provide some unity and coherence; but last paragraph is not appropriate to a short story.

Language Use and Arrangement

Rationale: **Score: 2**

- Language choices have limited effect on the audience.
  - "*What I mean by this is…*"
  - "*…games I find are very fun to play.*"
  - "*In the following…First…Second…Third*"
- Repetition in the opening sentences is ineffective.
  - "*…me and my friends…*"
- Repetitive and simple sentence patterns do not sustain audience interest.
- Language used in the introduction and conclusion is inconsistent and ineffective.
  - "*In the following article I will…*"
  - "*In the above short story I have…*"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 3**

- Errors do not interfere with meaning, although they do detract from impact.
- Some errors in grammar are evident.
  - "*…me and my friends play…*"
  - "*…go around town wrecking thing or something that would get me put in jail.*"
- Some usage errors are apparent.
  - "*…sometimes if your lucky…*"
  - "*…way to many people…*"
- Some awkward sentence structures are used.
  - "*Sometimes if your lucky you win it all and others you lose all of it.*"
  - "*…it makes the time go fast and also you have fun as well.*"
- Response demonstrates some capable control of the writing conventions, given the length of the text.

Exemplar #6

Aesthetic

Recording Your Writing Variables

Form: poem

Central Idea: A boy on the day of his big hockey

Purpose: to make the audience feel what it is like to be a kid again

Public Audience: Any one who has access to the school paper it is printed in.

Context: (the situation in which your audience will hear, view, or read your text) in the creative writing section of a school news paper

Final Copy

40 marks

Title: The Big Day

Today, is the Big day,
Last night I could not sleep a wink.
Thoughts of victory ran through my head,
and fears of loosing I would think.

My parents would always tell me.
"It's ok its just a game".
They tried to get my sprits high.
But the feelings stayed the same.

Why can't they say "go get'em Boy".
"yeah Grind them into dirt".
"Give them every thing you've Got".
"It dosen't matter if your hurt."

I have Been on the ice 10 minuts now,
The puck seems to always come to me.
It s really easy scoaring now,
The puck goes in like 1, 2, 3.

I am back in bed again,
my Back red from all the patting.
The game was his, he ruled the day,
I could hear my parents chatting.

The Big day is over,
I sleep now like a rock.
And I wcs so dead, ;Beat, and tired.
I forgot to teke off mysocks.

It was a big day!

Rationale for Exemplar #6

Aesthetic

Recording Your Writing Variables

Rationale: **Score: 3**

- Response identifies the writing variables in some detail.
  - audience: "*Any one who has access to the school newspaper…*"
- Synthesis reveals a somewhat functional and congruent record.
  - central idea: "*A boy on the day of his big hockey*" is the topic

Writing Task

Ideas

Rationale: **Score: 2**

- Generalized and undeveloped ideas have a limited effect for a student audience.
  - kids' and parents' perspectives
- Ideas are somewhat appropriate for achieving the stated purpose (allows audience to recall past experience with games).

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- Distinct organizational structures are clear and appropriate for the form and purpose.
- Stanzas are used to organize thoughts.
- Separate stanzas are used effectively to convey different points of view and different situations.
- General use of chronological structure is used to achieve purpose.
- Chronological transitions are provided.
  - "*Today…*"
  - "*I have been on the ice 10 minutes now…*"
  - "*I am back in bed again…*"
  - "*The Big day is over…*"
- Repetition of "*Big Day*", in the title and in the first and concluding lines of the poem, provides coherence and unity.
- Ideas are arranged in the second and third stanzas to create contrast.
  - second stanza presents what parents really say; third stanza presents what they "*should*" say

Language Use and Arrangement

Rationale: **Score: 3**

- Language choices are generally appropriate.
  - third stanza
  - "*…he ruled the day.*"
  - "*…my parents chatting.*"
- Rhyme scheme and rhythm are somewhat consistent but occasionally are forced.
  - "*I sleep now like a rock.*"
  - "T*he puck goes in like 1, 2, 3.*"
  - "*I forgot to take off my socks.*"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 2**

- Response demonstrates a limited and tentative control of the written conventions of language, given the length of the text.
- Errors in spelling are distracting.
  - "*loosing*"
  - "*minuts*"
  - "*…your hurt*"
  - "*scoaring*"
- Errors in capitalization and punctuation are distracting and interfere with understanding.
  - "*yeah Grind them…*"
  - "*I have Been…*"

Practice Papers
for
Responding to Text
and
Process Booklet

- Three student responses are presented for each question.
- Scores and rationales for each response follow in the next section beginning on page 115.

Practice Paper #1—Responding to Text #1

Competition
or
Beyond the Wall of Resistance

Response 1

1. Choose **one** of the following texts from the *Process Booklet*:

   "Competition" by Barbara Novak

   or

   "Beyond the Wall of Resistance" by Rick Maurer

   10 marks

Write an extended response in which you

- explain the meaning of victory with reference to the text you have chosen; (5 marks)

  and

- explain how **this** meaning of victory relates to your personal experience. (5 marks)

a) "Beyond the wall of Resistance"

The meaning of victory in this case referes to the act of winning at any cost. Victory Symbolizes status. Winning makes you look important. It gives you certain characteristics that define you as an individual. How we achive victory has changed over the years. its become more complicted and "cut throat". Human's have this desire to win at any cost. with no regard for human lives/money. We are constanlty striving to be better than one another. The need for power and status has shape us in-to a win-lose society with no tolerance for losing.

b) "One more such victory and I am lost"

This quote ~~[illegible]~~ reflects on my personal experiences in that ~~[illegible]~~ there are times that i feel that if I win again who did i have to step on to get here? It is not in me to lose, but I do feel that there is a certain grace that you aquire when you do lose. Wanting to win at any cost will eventually catch up to you. When you win it may statisfy your hunger for the time being but then your off to your newest conquest. Yet after losing you feel the need to become better perfect your own personal best, to try harder. As my mother always says "I'm not competitive, but I do play to win".

Response 2

1. Choose **one** of the following texts from the *Process Booklet*: **10 marks**

   "Competition" by Barbara Novak

   or

   "Beyond the Wall of Resistance" by Rick Maurer

Write an extended response in which you

- explain the meaning of victory with reference to the text you have chosen; (5 marks)

  and

- explain how **this** meaning of victory relates to your personal experience. (5 marks)

Victory can have many different meanings. In sports, victory comes to the team who scores the most runs or the most goals. In any number of leagues, whoever has the most victories at the end of the season is the victor and they receive some kind of prize. Victory is this feeling of coming out on top, of being the best. Victory does take its toll on the victor though. Often times victory comes at the cost of death, injury or a loss in large sums of money. Sometimes it even results in the loss of loved ones. As Rick Maurer says in "Beyond the Wall of Resistance", "our desire to win at all costs blinds us to the toll it takes". The need to be the best causes sports players to spend extended time working on their game or business men and women to work late into the evening. This usually leads to the desertion of family and friends. sometimes the pressure to win is so much that we start looking for ways to gain more hours in the day to use to better ourselves. Victory is the win-lose mindset that "limits our options when cooperation is called for". Victory can be both positive and negative depending on how you approach it. if you walk into something expecting to win and then you lose, the effect is negative. if the opposite occurs, victory is positive.

There have been many times in my life when I have been pressured into trying to win. By putting much stress on myself and working myself up over a game, I usually start freaking out when I get into a tight situation. When I win I still can not come down from my extreme pressure state to relax because I must stress myself out about the next game. As the quote says, "One more such victory and I am lost". ~~After I keep pushing~~ I have come to realize that by putting that pressure on myself I am not doing my nerves and my body any favours. Eventually the pressure becomes so heavy that I crack from its weight and I no longer see the thrill in the victory because I have lost the battle within myself.

Response 3

1. Choose **one** of the following texts from the *Process Booklet*: **10 marks**
   "Competition" by Barbara Novak
   or
   "Beyond the Wall of Resistance" by Rick Maurer

Write an extended response in which you

- explain the meaning of victory with reference to the text you have chosen; (5 marks)

and

- explain how **this** meaning of victory relates to your personal experience. (5 marks)

Beyond the Wall of Resistance
"One more such victory and I am lost"

Victory may or may not be winning. When emperor Phyrrus' army won, he was victorious but at the cost of many lives. ABC got to show a film for 3.3 million dollars. Losing over a million dollars doesn't seem like winning at all. However, the victory was in the fact that they beat the other networks. Even when working in a team such as the workplace, people still feel the need to "win".

Every time you fight with your parents or siblings you want to "win". You might win the fight, but your relationship could suffer because of it.

Practice Paper #2—Responding to Text #2

Parents teach kids how to be bullies

Response 1

2. What kind of support for his ideas does Allan Levine use in the article “Parents teach kids how to be bullies”? Evaluate whether or not this support is credible. **5 marks**

Allan Levine uses personal experiences as both a child and an adult to support his claim that "parents teach kids how to be bullies". [illegible] This support is credible to an extent but it is perhaps slightly biased because it is only Levine's opinion. When Levine talks about parents at the local arena cheering on their sons or daughters and screaming and swearing at refs and coaches, his support is credible because being Canadian and huge hockey fans, many of us have seen these reactions. When Levine describes the "loud-mouths in most public places" his [illegible] support here is also credible because many of us have encountered such people at various times in our lives. When Levine comments on the connection between these behaviours and the fast-paced, stressful lives we lead he also hits a mark because in todays society, everyone has been infected by the "hurry disease". Levine's support is credible but perhaps a [illegible] little biased because these are only his opinions.

Response 2

2. What kind of support for his ideas does Allan Levine use in the article "Parents teach kids how to be bullies"? Evaluate whether or not this support is credible. 5 marks

Levine uses past experiences, new observations, and old theories as support for his article. His lockerroom encounter with the bully and the rude parent at the hockey game lead us to believe these attitudes have been inherited from their parents. Those drivers who flash the bird while passing or the talkers in a movie say just how self-centered they are and where they got it from. Levine says it's the "parents who forgot to teach them [illegible] the basic rules about getting along with others." He even uses Darwin's survival of the fittest in the sandbox - the strong will stay and play with any toy they'd like while the weak will have to move to another part of the park. This support is extremely credible as we see it everyday in our world and have lived [illegible] through it before

Response 3

2. What kind of support for his ideas does Allan Levine use in the article "Parents teach kids how to be bullies"? Evaluate whether or not this support is credible. **5 marks**

He uses life experences. I think this is credible, I dont think he would write a personal article and make up life experiences,

Practice Paper #3—Responding to Text #3

Tales from the Negro Leagues

Response 1

3. Identify a language choice or other stylistic choice the writer uses in “Tales from the Negro Leagues” and explain an effect it has on the reader.

5 marks

The choice of language style that the writer uses is kind of “[illegible] proving the "white folk" that they have good baseball players too. Because they weren't including in this Sport, they created the Negro Leagues.

Response 2

3. Identify a language choice or other stylistic choice the writer uses in “Tales from the Negro Leagues” and explain an effect it has on the reader.

5 marks

The language choice that writer's used was to relate the effects of what the person was doing. For example the player ran so fast that he hit a line-drive to second base and he got out because his own hit, hit him. This is just great storytelling. The language choice was kind of like a fairy tale writting. the batter was so powerful makes the ball play sound like Superman.

Response 3

3. Identify a language choice or other stylistic choice the writer uses in "Tales from the Negro Leagues" and explain an effect it has on the reader.

5 marks

By using the nicknames Cool Papa Bell and Old Satch (or the Barber") the writer has made readers believe that he must know the stories were true, and he must've known the ballplayers if he calls them by their nicknames. It makes the article more personal, believable, and interesting.

Practice Paper #4—Responding to Text #4

The Game

Response 1

5 marks

4. Explain how the poem's organizational structures, techniques, and/or transitions help the reader interpret the poem "The Game".

The separated stanzus of the poem "The game" make it easier to interpret each stanza slowly offers a new perspective of the story. It helps to separate the flashback from the rest of the poem. It helps contrast between the first and last two stanzas, and the four stanzas in the middle. The perspectives are completely different, and without the seperation, the contrast would not be so obvious.

Response 2

4. Explain how the poem's organizational structures, techniques, and/or transitions help the reader interpret the poem "The Game". **5 marks**

The structure of the poem is very well understood. I interpreted that in the first two stanzas the author is writing in reality about herself and her ~~[illegible]~~ daughter. In the next 4 four stanzas she talks about the past when she used to play hide and go seek with her ~~f~~ brother. In that part she talks about how she would hide as a little girl and her brother wouldn't go look for her but he would say she was really good at the game because she would never get caught. Then in the last two stanzas she gets back to reality, and I found out that she was playing hide and go seek with her daughter and she goes and finds her, unlike her ~~daughter~~ brother who would never look for her. Basically, that is what I could interpit from the story. I did that so easy because the author used that Reality to past shift, by doing that I understood what game they were playing and who was playing it before and at the moment.

Response 3

4. Explain how the poem's organizational structures, techniques, and/or transitions help the reader interpret the poem "The Game". **5 marks**

The organization of the poem
helped interpret it because you
could tell that the first 2 paragraphs
are about a girl in the present,
then the next 4 are a flashback
into the man's childhood of the
same game which he played with
his brother. The last 2 paragraphs
are then ~~p~~ back to the present
and the little girl ~~again~~ and
how she reminds him of his
younger days, and of feelings and
memories he'd forgotten until
she'd come along.

Practice Paper #5—Responding to Text #5

FoxTrot

Response 1

5. Evaluate whether or not the cartoon "FoxTrot" presents a balance of perspectives. Support your evaluation with reference to this cartoon. **5 marks**

I do[illegible] think that the story presents the balance. His parents are doing what parents do when they are in love, sharing some quiett time together. The kids are than sarcastic toward that and go play video games. The parents pespectice is that they like the quiet down time. ~~The~~ The kids perspective, they like noisey loud times.

Response 2

5. Evaluate whether or not the cartoon "FoxTrot" presents a balance of perspectives. Support your evaluation with reference to this cartoon. **5 marks**

This does present a balance of perspectives. It is showing that people can enjoy different types of games for hours on end. [illegible] It all depends on the person or persons interests. Many people do many [illegible] different things.

Response 3

5. Evaluate whether or not the cartoon "FoxTrot" presents a balance of perspectives. Support your evaluation with reference to this cartoon. **5 marks**

I think that Fox Trot does present a balance of perspectives, because it shows the side of kids that loves their parents and likes to see them happy, but also shows the side of kids that wants to do stuff to bug their parents, like playing a video game that their parents wouldn't want them to play. Kids and parents have very different views on life, and often parents don't know what their kids are up to, which is a perfect senerio for the kids. Kids however, do love their parents even if they don't want to admit it most of the time.

Practice Paper #6—Responding to Text #6

It Doesn't Hurt

Response 1

6. Answer the author's question, "What are we teaching our children?" Support your response with further reference to the text "It Doesn't Hurt". **5 marks**

I believe we are teaching our children nothing but violence, bad sportsman ship, and bad skills. Violence is all over, in T.V, movies, schools, home, everywhere you go, both physical and verbal. Bad sportsmanship is being shown in sports and children pick up on that. Bad skills are shown in games of all types, the children learn them, then display them thinking nothing but it's ok, because that's what they were taught.

Response 2

6. Answer the author's question, "What are we teaching our children?" Support your response with further reference to the text "It Doesn't Hurt".

5 marks

It is rather what is not being taught, the game of combball mentioned in this article taught the author to supress physical pain, while they still learned. violence, they also learned the consequence to violence. The video game does not develop that subconssious knowledge, and thus brings about the aforementioned question.

Response 3

6. Answer the author's question, "What are we teaching our children?" Support your response with further reference to the text "It Doesn't Hurt". **5 marks**

In Nintendo you can play games which allow you to shoot, stab, punch and torture others. This isn't giving children a sense of reality and the true pain which is endured. In the author's game if you enflicted the pain, it was felt and experienced. Today with all society's fighting and killing games we are not giving children a sense of reality. We are teaching children that this behaviour is ok and acceptable. The kids are not experiencing the true outcomes of their actions if they play video games, which in return sends a message that this behaviour is ok and accepted.

Practice Paper #7—Connecting Ideas 1

Response 1

1. Identify a game that best represents you or could be a metaphor for your life and explain why you chose this particular game. **5 marks**

my life can best be represented by the card game Go Fish. The idea of guessing what cards people have mirrors my life because I normally have no set plan and I let fate take control. Some of my guesses and decisions are educated guesses, but most are made on a whim. Also the idea of winning some and losing some shows my luck. Sometimes its good, sometimes its bad, but either way the game goes on. Also, this game is fun and loved by all ages, which is something I strive to be. Also, the rules of Go Fish are easy, simple and laid back, just the way i try to live my life: uncomplicated without "counting" or even letting the suits or colours of cards interfere. I am also a firm believer that life is more fun when there are people around you to enjoy it with you, so that is shown in GO FISH, by the fact that the more people playing, the funner it is. All in all GO FISH is just like my life because I never know what is coming next, and the rules are easy to follow.

Response 2

1. Identify a game that best represents you or could be a metaphor for your life and explain why you chose this particular game.

5 marks

I guess the game would be monoply. I like traveling around in my car and collecting $200 when I pass a place. In real life money isn't that easy to "collect." But I chose this game because my life is on the move in uneven movements (6, 2, 1, 3, Dice #s) and there are risks you must take. Nothing is free these days (rent when you land on some-one else place) and sometimes you must pay a high price to continue on. (Landing on Boardwalk that has 2 hotel(s)) that is how monoply represents me and my life.

Response 3

1. Identify a game that best represents you or could be a metaphor for your life and explain why you chose this particular game.

5 marks

I think hockey best represents me. I don't think it's a metaphor for my life, but I like it a lot. I figure that I must have something in commun with the game if I'm so in love with it. The game revolves around grace and skill of skating and shooting combined with aggressiveness and power. Even though the National Hockey League is going to hell, even they can't destroy the game. The closest I can come to comparing it to me, is that hockey is Canada's national game, and I'm a very patriotic person. Hockey is a great game and whatever anyone tells you, its better than baseball or rugby.

Practice Paper #8—Connecting Ideas 2

Response 1

2. Explain how your attitude(s) toward games has or has not changed since childhood. **5 marks**

My attitute towards games has changed. In playing football since I was eleven the sport as well as other games have become more competative to me and haven't just changed me but have made me a better person.

Response 2

2. Explain how your attitude(s) toward games has or has not changed since childhood. **5 marks**

When I was a child games were just for fun. Win or lose, it didn't matter, nobody cared abat the colour of the medal. But like most thoughts and things in life, my attitude towards games changed as I grew up. The aspect of winning became more prominant, more necessary. I attribate this change to my experience in competitive skating. It's not just frills and pretty smiles. Things can get pretty messy backstage. Somewhere along the line I. forgot why I was even skating. Did I still love the sport or did I just want to win?. Everybody likes to win, but at what cost are you willing to pay since I quit skating my attitude toward games changed once again. I backtracked, I realized that you have to love what you do to be happy.

Response 3

2. Explain how your attitude(s) toward games has or has not changed since childhood. **5 marks**

My attitudes towards games have changed. Games like hopscotch and go fish just don't amuse me anymore. Even board games don't seem the same. I used to be very competitive, and winning the game was all that matters. Now I know better, a game is nothing but a game, winning such things get you know where in life. The only games that I feel are important now is quite litterally, the game of life for example, games that friends, or parents, boyfriends unintentionally play with me, the ones that can effect your relationships. These are the only games that will impact your life. For example guessing what these people are thinking without them telling you. If you get as good as I am at that game, you save yourself alot of regret and arguement your relationships, as well as prevents you from unintentionally hurting someone close to you. The mastery of games like these are what will make your life litterally more enjoyable.

Practice Paper #9—Reflecting 1

Response 1

1. Explain one or more ways in which your choice of audience may limit the ideas, style, or form of your written text.

5 marks

My choice to have this article in "The Hockey News" limits my audience to people who read "the Hockey News". My story will not be ~~read~~ read by everyone, only ~~by~~ by ~~subscribers~~ subscribers and people who pick up the odd issue in stores. Men are generally the only people who subscribe to this magazine so my story will not have many female audiences. Also, "the Hockey News" is not sold everywhere, so my story is limited to the places that the magazine is sold. ~~Perhaps~~ Perhaps the most limiting agent has to be the fact that not everyone reads magazines for news, some people would much rather watch "sportsnet" than read a paper.

Response 2

1. Explain one or more ways in which your choice of audience may limit the ideas, style, or form of your written text. **5 marks**

My choice for adults as my audience means I have to try to avoid using swears, and try not to offend them. I have to try to get my point across but at the same time make them realize they should not be pushing their children. I am trying to make parents see why it is important for their kids to play games, but to let them do their best and not push them to make them feel they aren't good enuf.

Response 3

1. Explain one or more ways in which your choice of audience may limit the ideas, style, or form of your written text. **5 marks**

My choice of audience cuts down my written text because it focuses on one sport. Lots of people like curling, but a lot don't. There were only so many forms I could choose from to fit teenagers and their styles. An article/letter to the editor/editorial wouldn't have worked because how many teens actually read the paper? Not enough to get my purpose accomplished. An essay or short story may've worked, but teens have busy schedules. Most only read these in school and because they have to. By using a speech at a mandatory banquet, it was almost like school because they had no other choice but to listen.

Practice Paper #10—Reflecting #2

Response 1

2. During the drafting process, writers often make changes to language, content, style, or organization. **5 marks**

Identify a change(s) you are making to your draft and explain how this will make your final copy more effective.

Change I made a change in word repetition.

Explanation I made, originally, a use of the phrase as a result", quite a bit. To fix this I replaced such phrases with "resultantly" and "consecquently". This phrase change made the essay flow better. meaning the wording used wasn't repetitious and monotinous. This allows for an easier time to read and understand the work.

Response 2

2. During the drafting process, writers often make changes to language, content, style, or organization. **5 marks**

Identify a change(s) you are making to your draft and explain how this will make your final copy more effective.

Change I did small changes in languge.

Explanation It made my text more appropriate for my writing variables by using the proper words. Example: I changed most me's to we.

Response 3

2. During the drafting process, writers often make changes to language, content, style, or organization.

   5 marks

   Identify a change(s) you are making to your draft and explain how this will make your final copy more effective.

Change One thing I did while revising is I added in more so that the story made more sense.

Explanation I changed sentences around so that everything went well together, otherwise I did not really change much. I think revising helps you look at how your story has been put together so you can see areas that need change.

Practice Paper #11—Recording Your Writing Variables

Recording Your Writing Variables

Response 1

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

Form: Essay

Central Idea: Games are very important in helping children grow up.

Purpose: To show that games are not just used for fooling around or passing the time, but they help develop young children into productive adults.

Public Audience: Anyone who does not think that games are important.

Context: (the situation in which your audience will hear, view, or read your text) At a school board meeting about cutting back on physical education classes.

Response 2

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables. 5 marks

Form: short story

Central Idea: A story called "Left Out" in which one child is left out of games and is bullied.

Purpose: To show children that leave others out how it can feel. To show about bullies.

Public Audience: To children.

Context: (the situation in which your audience will hear, view, or read your text) In a short story at school.

Response 3

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables. **5 marks**

Form: short story

Central Idea:
- What games are
- What they do

Purpose: To write a text that shows my understanding or appreciation of games.
- To explain why or why not I like games.

Public Audience: 15-25 age class people (public)
male and female

Context:
(the situation in which your audience will hear, view, or read your text)
- by me telling them about games

Practice Paper #12—Text (Aesthetic Script)

Planning Your Writing Variables

Form

You may choose your own written form, or select or adapt one of the following:

☐ article (e.g., magazine, newspaper, journal)
☐ column
☐ essay
☐ eulogy
☐ fable
☐ memoir
☐ monologue
☐ proposal
☐ script (e.g., radio, screen, stage)
☐ short story
☐ speech
☐ editorial
☒ other

poem
(please specify)

Purpose

To reflect what games
mean to me

Central Idea

Focusing on the term
games.
- poem-written
- how I interpret the
authors writing

Public Audience

Teenagers-
colledge
students anybody
who needs to stop
being busy and
pause to look at
something that was once
ago.

Context

(the situation in which your audience will hear, view, or read your text)

emotionally
aware of where I
am coming
from, hopefully
happy memories
- To take my peom further
then reading it. Sharing
experimeces with
friends. (childhood)

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

Form: NA

Central Idea: NA

Purpose: NA

Public Audience: NA

Context: (the situation in which your audience will hear, view, or read your text) NA

Final Copy

40 marks

Title: Looking Back

Remembering what life was like; looking back.

Remembering the good days that we had played; looking back.

Remembering falling in the mud when playing tag; looking back.

Rumembering Dad calling vs home because we~~re~~ were late; looking back.

Remumbering playing hide and seek when it was pouring rain; looking back.

Remembering how we would fight over those last pieces of cake; looking back

Remembering playing "go catch the snake," looking back.

Remembering the times when the sky was our roof; looking back.

Remembering those good old days; looking back.

Remebering your past childhood, brings back fun and laughter. The silly things we all did when we were little, like the different kinds of games we would play, and the creativity that came from our games. Sometimes wishing you were young again, with no care in the world.

I feel everybody should take a break out of their busy lives and remember those good old days, the days where fun and games was all we knew how to do.

Practice Paper #13—Text (Pragmatic Script)

Planning Your Writing Variables

Form

You may choose your own written form, or select or adapt one of the following:

- ☐ article (e.g., magazine, newspaper, journal)
- ☐ column
- ☐ essay
- ☐ eulogy
- ☐ fable
- ☐ memoir
- ☐ monologue
- ☐ proposal
- ☐ script (e.g., radio, screen, stage)
- ☐ short story
- ☐ speech
- ☐ editorial
- ☒ other

commercial
(please specify)

Purpose

– to make people become aware of what competition does to you, and your life.

Central Idea

– people that are faced with competition
– competition at a professional level
– competition at a school level
– competition created from home (parents)

[competition]

Public Audience

- the audience pertains to professional sport players, to parents, to coaches, and to children at every level.

Context
(the situation in which your audience will hear, view, or read your text)

- the situation will start at where the fun began (recreational, etc.) and start getting worse until the
- the audience becomes aware of what competition does to you.
- Then a question will be asked to leave them thinking of what they will do about the situation.

Recording Your Writing Variables

Record your writing variables below. Your response will be assessed on how well the writing variables work together. Remember to provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

Form:

Central Idea:

Purpose:

Public Audience:

Context: more detail in describing who was saying the words.
(the situation in which your audience will hear, view, or read your text)

40 marks

Final Copy

Title: "Game"

[A collage of nice pictures slowly cover the t.v screen as the following words are being said by a woman of age twenty-five. Pictures include a sunny day showing a grassy field, kids of all ages playing soccer (ages five to eighteen), a big goal being scored, cheering of parents and other kids, and a small trophy given to the children who won the final game.]

"A nice summer day brings game into play. The game is fun. You play the game because you love it. Kicking the ball hard, running fast, and being with your friends is a lot of fun. You enjoy cheering on your team as they score a goal. A goal is great, because you have won the game and received a small trophy for playing your best."

[The following words are said by a boy of age ten.]

"Your best is not good enough anymore. You are told that you can do better next time or beat the other team another day."

[The following is said by a group of children (female and male) from age five to eighteen.]

"We have to win!" "We have to get the bigger award!"

[The following is said by a boy of age fifteen to twenty.]

"A parent tells you to work harder, and a coach tells you to sit on the bench."

[The following is said by a father of age forty to a sixteen year old boy.]

"You can do better."

[The following is said by a coach to a group of University football players.]

"You can be better."

[The following is said by a professional hockey player ; black background.]

"The game is all around you. It has consumed you and the ones around you. The game is very serious and competitive."

[The following is said by a coach; black background.]

"Arguments and fights arise between teammates and with the other team. Frustrations are taken out on friends and family."

[The following is said by the same fifteen to twenty year old boy; black background.]

"You must be faster, stronger, better, and do it better than anyone else."

[The following is said by the same ten year old boy; black background.]

"The game isn't fun anymore."

[The following is spoken by a fifteen year old girl; black background.]

"It has turned into a chore."

[The following is spoken by a professional basketball player. Background is a small neighbourhood basketball court.]

"It was just a game, remember. It

was the game you loved."

[The following is said by a girl of age eight. Background is the same sunny day showing a grassy field.]

"A game is what you make of it. How will you 'take the game'?"

Rationales
for
Practice Papers
for
Responding to Text
and
Process Booklet

Rationales for Practice Paper #1
Responding to Text #1

Rationale for *Response 1* (Outcome 2.1.2) **Score: 3**

- Response provides a logical, clear, and somewhat specific explanation of the meaning of victory with reference to "Beyond the Wall of Resistance".
  - "*...the act of winning at any cost.*"
- Some relevant support from the text is provided.
  - "*Human's have this desire to win at any cost...*"
  - "*The need for power and status has shape us in-to a win-lose society...*"

Rationale for *Response 1* (Outcome 2.2.2) **Score: 3**

- Response provides a somewhat clear and specific explanation of how this meaning of victory relates to personal experience:
  - "*...I feel that if I win again, who did I have to step on...?*"
- Response draws a logical conclusion.
  - "*...after losing you feel the need to become better...to try harder.*"

Rationale for *Response 2* (Outcome 2.1.2) **Score: 5**

- Response provides a superior explanation of the meaning of victory with reference to "Beyond the Wall of Resistance".
  - "*...victory comes to the team who scores...the most goals.*"
  - "*Victory does take its toll on the victor though.*"
- Thorough and precise support from the text is provided.
  - "*The need to be the best causes...business men and women to work late into the evening. This usually leads to the desertion of family and friends.*"
  - "*Victory is the win-lose mindset that 'limits our options when cooperation is called for.'*"

Rationale for *Response 2* (Outcome 2.2.2) **Score: 5**

- Response provides an insightful explanation of how this meaning of victory relates to personal experience.
- "*By putting much stress on myself and working myself up over a game, I usually start freaking out when I get into a tight situation. When I win I still can not come down...as the quote says, 'One more such victory and I am lost.'*"
- Response draws a perceptive conclusion.
- "*...I no longer see the thrill in the victory because I have lost the battle within myself.*"

Rationale for *Response 3* (Outcome 2.1.2) **Score: 2**

- Response provides a limited explanation of the meaning of victory.
- "*Victory may or may not be winning.*"
- Undeveloped support from the text is provided.
- "*...he was victorious but at the cost of many lives.*"
- "*Losing over a million dollars doesn't seem like winning at all.*"

Rationale for *Response 3* (Outcome 2.2.2) **Score: 1**

- Response provides a very undeveloped explanation of how this meaning of victory relates to personal experience.
- "*Every time you fight with your parents or siblings you want to 'win'...but your relationship could suffer because of it.*"

Rationales for Practice Paper #2
Responding to Text #2

Rationale for *Response 1* **Score: 5**

- Response identifies support Levine uses in his article.
  - *"Allan Levine uses personal experience as both a child and an adult..."*
- Response provides a thorough and insightful evaluation of how the support is somewhat credible.
  - *"...credible to an extent but it is perhaps slightly biased because it is only Levine's opinion."*
  - *"...his support is credible because being Canadian and huge hockey fans, many of us have seen these reactions."*
  - *"...support here is also credible because many of us have encountered such people at various times in our lives."*
  - *"...he also hits a mark because in today's society, everyone has been infected by the "hurry disease".*

Rationale for *Response 2* **Score: 4**

- Response identifies support Levine uses in his article.
  - *"Levine uses past experiences, new observations, and old theories..."*
- Response provides a clear, relevant, and specific evaluation of how the support is credible.
  - *"His lockerroom encounter with the bully..."*
  - *"Those drivers who flash the bird..."*
  - *"He even uses Darwin's survival of the fittest in the sandbox..."*
  - *"This support is extremely credible as we see it everyday in our world..."*

Rationale for *Response 3* **Score: 1**

- Response identifies support Levine uses in his article.
  - *"He uses life experiences."*
- Response provides a very undeveloped evaluation of how the support is credible.
  - *"I think this is credible, I don't think he would write a personal article and make up life experiences."*

Rationales for Practice Paper #3
Responding to Text #3

Rationale for *Response 1* **Score: 0**

- Response is off topic.

Rationale for *Response 2* **Score: 2**

- Response identifies the writer's use of language and stylistic choices.
  - "*...relate the effects of what the person was doing.*"
  - "*...fairy-tale writting.*"
- Explanation of the effect on the reader is undeveloped.
  - "*This is just great storytelling.*"
  - "*...makes the ball play sound like Superman.*"

Rationale for *Response 3* **Score: 3**

- Response implies the writer's use of language choices (diction).
  - "*By using the nicknames…*"
- Explanation of the effect on the reader is clear and somewhat specific.
  - "*It makes the article more personal, believable, and interesting.*"

Rationales for Practice Paper #4
Responding to Text #4

Rationale for *Response 1* **Score: 3**

- Response provides a clear and somewhat specific explanation of how the organizational structure helps the reader interpret the poem.
  - *"The separated stanzas...make it easier to interpret..."*
  - *"It helps contrast between the first and last two stanzas..."*
  - *"The perspectives are completely different..."*

Rationale for *Response 2* **Score: 4**

- Response provides a logical and specific explanation of how the organizational structure helps the reader interpret the poem.
  - *"...in the first two stanzas the author is writing...about herself and her daughter."*
  - *"In the next four stanzas..."*
  - *"Then in the last two stanzas...she was playing...with her daughter..."*
  - *"...the author used that Reality to past shift...playing it before and at the moment."*

Rationale for *Response 3* **Score: 3**

- Response provides a clear and somewhat specific explanation of how the organizational structure helps the reader interpret the poem.
  - *"...the first 2 paragraphs are about a girl in the present, ..."*
  - *"Then the next 4 are a flashback..."*.
  - *"The last 2 paragraphs...reminds him of his younger days..."*

Rationales for Practice Paper #5
Responding to Text #5

Score: 3

Rationale for *Response 1*

- Response provides an evaluative statement.
  - *"I do think that the story presents the balance."*
- A clear evaluation is supported with some logical and specific reference to the cartoon.
  - *"The parents perspective is that they like the quiet down time."*
  - *"The kids perspective, they like noisey loud times."*

Score: 2

Rationale for *Response 2*

- Response provides an evaluative statement.
  - *"This does present a balance of perspectives."*
- An undeveloped evaluation is supported with vague reference to the cartoon.
  - *"It is showing that people can enjoy different types of games for hours on end."*
  - *"Many people do many different things."*

Score: 4

Rationale for *Response 3*

- Response provides an evaluative statement.
  - *"I think that "Fox Trot" does present a balance of perspectives,..."*
- A clear evaluation is supported with logical and specific reference to the cartoon.
  - *"...it shows the side of kids that loves their parents,...but also shows the side of kids that wants to do stuff to bug their parents, ..."*
  - "Kids *and parents have very different views on life, ...Kids however, do love their parents even if they don't want to admit it most of the time."*

Rationales for Practice Paper #6
Responding to Text #6

Rationale for *Response 1* **Score: 2**

- Response provides an undeveloped answer to the author's question.
  - *"I believe we are teaching our children nothing but violence,..."*
- Discussion of the connection between the text and what we are teaching our children is supported with further generalized reference to the text.
  - *"Violence is all over, in T.V..."*

Rationale for *Response 2* **Score: 3**

- Response provides a logical and somewhat clear answer to the author's question.
  - *"It is rather what is not being taught, ..."*
  - *"...and thus brings about the aforementioned question."*
- Discussion of the connection between the text and what we are teaching our children is supported with some further appropriate reference to the text.
  - *"...the game of combball...taught the author to supass physical pain, while they still learned violence, they also learned the consequence..."*
  - *"The video game does not develop that subconcsious knowledge..."*

Rationale for *Response 3* **Score: 4**

- Response provides a clear and logical answer to the author's question.
- "...we are not giving children a sense of reality. We are teaching children that this behaviour (fighting and killing) is OK..."
- Discussion of the connection between the text and what we are teaching our children is supported with further appropriate and specific reference to the text.
  - *"In the author's game if you enflicted the pain, it was felt..."*
  - *"The kids are not experiencing the true outcomes of their actions if they play video games, ..."*

Rationales for Practice Paper #7
Connecting Ideas 1

Rationale for *Response 1* **Score: 5**

- Response identifies a game ("Go Fish") that represents the student's life.
- A perceptive explanation of the connection between the identified game and the student's life is supported with varied and thorough examples/details.
  - extended metaphor sustained throughout response: "*...Go Fish is just like my life...*"
  - "*...the rules...are easy, simple and laid back, just the way I try to live my life, uncomplicated without "counting" or even letting the suits or colours of the cards interfere.*"
  - "*...Go Fish is just like my life because I never know what is coming next, and the rules are easy to follow.*"

Rationale for *Response 2* **Score: 3**

- Response identifies a game ("monopoly") that represents the student's life.
- A somewhat logical explanation of the connection between the identified game and the student's life is supported with relevant, appropriate, and somewhat specific examples/details.
  - "*I like traveling around in my car and collecting $200 when I pass a place. In real life money isn't that easy to "collect".*"
  - "*...my life is on the move in uneven movements (6, 2, 1, 3, Dice #'s)...*"
  - "*Nothing is free these days (rent when you land on some-one else place)...*"

Rationale for *Response 3* **Score: 2**

- Response identifies a game ("hockey") that represents the student's life.
- A weak explanation of the connection –at times implied– between the identified game and the student's life is supported with generalized and undeveloped examples/details.
  - "*I must have something in commun with the game if I am so much in love with it. The game revolves around grace and skill...combined with aggressiveness and power.*"
  - "*The closest I can come to comparing it to me, is that hockey is Canada's national game, and I'm a very patriotic person.*"

Rationales for Practice Paper #8
Connecting Ideas 2

Rationale for *Response 1* **Score: 1**

- A very limited explanation of how the student's attitude toward games has changed since childhood is supported with very vague and undeveloped examples/details.
  - "*My attitute towards games has changed.*"
  - "*...games have become more competative...but have made me a better person.*"

Rationale for *Response 2* **Score: 4**

- A clear explanation of how the student's attitude toward games has changed since childhood is supported with logical and specific examples/details.
  - "*...my attitude towards games changed as I grew up.*"
  - "*When I was a child games were just for fun.*"
  - "*The aspect of winning became more prominant, more necessary.*"
  - "*...my attitude toward games changed once again. I backtracked, I realized that you have to love what you do to be happy.*"

Rationale for *Response 3* **Score: 5**

- A superior explanation of how the student's attitude toward games has changed since childhood is supported with perceptive and thorough examples/details.
  - "*My attitudes towards games have changed. Games like hopscotch and go fish just don't amuse me anymore.*"
  - "*I used to be very competitive, and winning the game was all that matters. Now I know better, a game is nothing but a game...*"
- Ideas extend to the broader context.
  - "*The only games that I feel are important now is quite litterally, the game of life.*"
  - "*The mastery of games like these are what will make your life litterally more enjoyable.*"

Rationales for Practice Paper #9
Reflecting 1

Rationale for *Response 1* **Score: 0**

- Response does not provide an explanation of the way(s) in which the choice of audience may/may not limit the written text; only the audience is considered.

Rationale for *Response 2* **Score: 3**

- Response provides some clear explanation of the ways in which the choice of audience has limited the written text.
  - "*My choice for adults as my audience means I have to try to avoid using swears, and try not to offend them.*"
- Consideration of the connection between the audience and the text is somewhat specific.
  - "*I have to try to get my point across but...make them realize they should not be pushing their children.*"
  - "*...make parents see why it is important...to let them do their best and not push them to make them feel they aren't good enuf.*"

Rationale for *Response 3* **Score: 4**

- Response provides a clear explanation of the ways in which the choice of audience has limited the written text.
  - "*My choice of audience cuts down my written text because it focuses on one sport.*"
- Consideration of the connection between the audience and the text is logical and specific.
  - "*There were only so many forms I could choose from to fit teenagers and their styles. An article/letter to the editor/editorial wouldn't have worked because many teens actually read the paper? Not enough to get my purpose accomplished.*"
  - "*By using a speech at a mandatory banquet, ...they had no other choice but to listen.*"

Rationales for Practice Paper #10
Reflecting #2

Rationale for *Response 1* **Score: 4**

- Response identifies a change in language use.
  - "*I made a change in word repetition.*"
- Response provides a clear and specific explanation of how this will make the final copy more effective.
  - "*...made the essay flow better.*"
  - "*...wasn't repetitious and monotinous.*"
  - "*...allows for an easier time to read and understand the work.*"

Rationale for *Response 2* **Score: 1**

- Response identifies changes in language.
  - "*I did small changes in language…*"
- Response provides a very superficial and generalized explanation of how these will make the final copy more effective.
  - "*…made my text more appropriate…by using the proper words…I changed most me's to we.*"

Rationale for *Response 3* **Score: 2**

- Response identifies changes.
  - "*…I added in more…*"
  - "*I changed sentences around…*"
- Response provides a generalized explanation of how these will make the final copy more effective.
  - "*. .so that the story made more sense.*"
  - "*…so that everything went well together…*"
  - "*I think revising helps you look at how your story has been put together so you can see areas that need change.*"

Rationales for Practice Paper #11
Recording Your Writing Variables

Rationale for *Response 1* **Score: 4**

- Response identifies the writing variables in specific detail.
  - purpose: "*To show that games are not just used for fooling around or passing the time, but they help develop young children into productive adults.*"
  - context clarifies audience
- Synthesis reveals a functional and congruent record.

Rationale for *Response 2* **Score: 3**

- Response identifies some writing variables in some detail.
  - purpose: "*To show…how it can feel. To show about bullies.*"
  - purpose clarifies audience: "*…children that leave others out…*"
- Synthesis reveals a somewhat functional and congruent record.
  - central idea is misunderstood: "*A story called "Left Out"…*"

Rationale for *Response 3* **Score: 2**

- Response identifies the writing variables in vague detail.
  - purpose: "*To explain why or why not I like games.*"
  - audience is broad: "*15–25…(public)*"
- Synthesis reveals an undeveloped and illogical record.
  - central idea is the topic
  - context is misunderstood
  - form: short story is inconsistent for purpose: to explain

Rationales for Practice Paper #12
Text (Aesthetic Script)

Writing Task

Ideas

Rationale: **Score: 3**

- Ideas are on topic and consistent with purpose.
- Some ideas are generalized and have limited effect.
  - "*...like the different kinds of games we would play, and the creativity that came from our games.*"
- Thoughts and feelings, at times, are appropriate for the identified audience.
  - "*...playing hide and seek when it was pouring...*"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 2**

- Macro organization is inconsistent, as evident by the awkward shift from verse to prose.
- Repetition is used as an organizational technique throughout the first section of the text.
  - "*Remembering...looking back.*"
- The ordering of memories lacks purpose.

Language Use and Arrangement

Rationale: **Score: 3**

- Repetition is used for effect.
  - "*Remembering...*"
  - "*...looking back.*"
- Some figurative language is used for effect.
  - "*...the sky was our roof...*"
- There is an awkward change in tone (from nostalgic to pragmatic).
- Language choices and syntax are effective in the first section of the text but ineffective in the second.
  - "*The silly things we all did when were little, like the different kinds of games...*"
  - "*...those good old days, the days where fun and games was all we knew how to do.*"

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 3**

- The text demonstrates some control of the written conventions of language.
- Some errors in grammar, sentence structure, and punctuation are evident.
  - "*Remebering...*"
  - "*...games was...*"
  - "*Sometimes wishing you were young again, ...*"
  - Minor errors detract from the impact, considering the length of the text.

Rationales for Practice Paper #13
Text (Pragmatic Essay)

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are original and sustain audience interest.
  - "*...sport players, parents, coaches, children...*"
- Ideas are effective, varied, and purposeful in targeting various age groups.
- Thoughts and feelings are interrelated and create an overall effect.
- An effective balance is maintained between images and dialogue.

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- Macro organization is in place.
  - introductory scene—moves into scenes—ends with closing question that brings the central idea full circle
- Internal devices are used effectively between scenes.
  - brackets clarify speakers [ ]
- Juxtaposition is used effectively and with impact.
  - balance related between images and dialogue
  - visual and audio create impact

Language Use and Arrangement

Rationale: **Score: 4**

- Language is consistent for the identified writing variables; voice is established and appropriate.
  - children: "*We have to win!*"
  - father: "*You can do better.*"
- Language use and arrangement of ideas sustain audience interest through the use of colour and setting,.to convey negative/positive messages.
  - black background with "*The game isn't fun anymore.*"
  - sunny day with "*A game is what you make of it.*"
  - Diction is clear and syntax is purposeful.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 5**

- The text demonstrates skillful control of the written conventions of language.
- Minor errors do not affect the overall impact.
  - usage: "*Your*" for you're
  - comma splice: "*…great, because…*"